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# The Speech Teacher

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Volume X

Number 3

PERIODICAL  
READING ROOM

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Official Association Business

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# The SPEECH TEACHER

VOL. X, No. 3

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## CHARLES SEARS BALDWIN

Ralph B. Culp

CHARLES SEARS BALDWIN should require no introduction to students of ancient and medieval rhetoric. From 1891 to 1935, he taught Rhetoric and English Composition at Yale and Columbia. His studies of ancient, medieval, and renaissance rhetorical theory and practice have guided scholars to a more comprehensive understanding of these fields. As a teacher of *speech*, however, he has often been ignored.

Between 1895 and 1929, Baldwin produced seven books and a host of articles dealing with composition and rhetoric.<sup>1</sup> His first books and articles fit rather neatly into the traditional

nineteenth-century point of view.<sup>2</sup> In 1902, however, he announced that rhetoric, as "applied logic," must function as the organon of modern college study.<sup>3</sup> Dismissing as a minor historical problem the fact that "the art of persuasion by public speaking" had come to include "writing" as well as "speech," he separated *both* rhetorical modes into "prose composition" and "prose dictation." The first of these he divided into "logical composition" and "literary composition." The primary type of logical composition is "persuasion"; the

<sup>2</sup> In his desire to give rhetoric its classical meaning and importance, Baldwin differed from the "literary" view of rhetoric developed in the second half of the nineteenth century. The fate of rhetoric at Harvard University exemplifies the "new" tradition. See Ronald F. Reid, "The Boylston Professorship of Rhetoric and Oratory, 1806-1904: A Case Study in Changing Concepts of Rhetoric and Pedagogy," *QJS*, XLV (1959), 239-257, and C. C. Arnold, "Rhetoric in America Since 1900," *Re-Establishing the Speech Profession: The First Fifty Years* (SAES, 1959), pp. 3-7. See also Alexander Bain, *English Composition and Rhetoric* (Rev. ed.; New York, 1886); A. S. Hill, *The Principles of Rhetoric* (New York, 1881), and *The Foundations of Rhetoric* (New York, 1896); Barrett Wendell, *English Composition* (New York, 1891).

<sup>3</sup> *College Manual of Rhetoric*, p. xiii. Arnold, p. 5, credits Baldwin with being responsible for the outpouring of historically and classically oriented research in speech after 1920. Both Arnold and the researchers he cites, however, point to Baldwin's article in Monroe's *Cyclopaedia of Education* (1914) as the source of the renewed belief in the centrality of rhetoric in any system of education.

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<sup>1</sup> *Specimens of Prose Composition* (New York, 1895); *The Expository Paragraph and Sentence* (New York, 1897); *A College Manual of Rhetoric* (New York, 1902; 4th ed., rev., 1905); *How to Write: A Handbook Based on the English Bible* (New York, 1905); *Composition, Oral and Written* (New York, 1909); *Writing and Speaking* (New York, 1909, 1911); *College Composition* (New York, 1917, 1929); "Preaching as Public Speaking," *Educational Review*, XXXIII (1907), 452-466; "The College Teaching of Rhetoric," *Educational Review*, XLVIII (1914), 1-20; "Rhetoric," *A Cyclopaedia of Education*, ed. Paul Monroe, V (New York, 1914); and other articles which repeat the precepts in his books. For additional information, see *Who Was Who in America: A Companion Volume to Who's Who in America*, Vol. I: 1897-1942 (Chicago, 1942).

secondary type, "exposition." In literary composition, the primary type is "narration," and the secondary type, "description."<sup>4</sup>

These "types," of course, as well as Baldwin's fusion of speech with writing, represent the traditional view. But the rhetoricians of the nineteenth century concentrated almost wholly on "writing," and ignored the speech situation. Baldwin echoed this view of rhetoric when he asserted that "exposition" is primarily the province of the writer.<sup>5</sup> When he examined "persuasion," however, Baldwin broke with his predecessors and made special allowances for oral presentation. He pointed out that a speaker's personal contact with his audience gives a speech greater *force* than an essay. Hence, even though all composition is basically persuasive, the primary mode of persuasion is "public speaking." And success in speaking depends upon *gauging a particular audience*. Baldwin lamented the scarcity of proven universal principles to guide this activity.<sup>6</sup>

But whatever the speaker-audience relationship, Baldwin insisted that *keeping the audience's attention by engaging its feelings* is always "a practical necessity." He suggested (1) caring greatly about subject and purpose; (2) maintaining complete devotion to the persons being addressed; (3) forcing people to listen by concentrating on individuals in an audience, and particularly on the inattentive person, making him look at *you* by looking at *him*; (4) re-establishing the current of attention through changes in ideas, phrases, tone, inflection, rate, loudness, and so forth; (5) making a direct personal appeal to inattentive persons; and (6) obtaining

<sup>4</sup> *College Manual of Rhetoric*, pp. 1-3.

<sup>5</sup> *Ibid.*, pp. 37-59.

<sup>6</sup> *Ibid.*, pp. 60-61.

a complete grasp of materials and order of ideas.

Besides these specific techniques, Baldwin dealt also with the traditional "conviction-persuasion" duality. "Pure reason," he said, is a *notion* rather than a *fact of human nature*; "reason" cannot be separated from "emotion" in any human activity. Psychologically, therefore, "action" cannot be separated from "conviction" as the aim of "persuasion" on the one hand, and of "argumentation" on the other. The speaker must appeal to feeling and reason at one and the same time, and must treat all the modes of appeal as "persuasion." While he may choose either logical or non-logical materials, this dichotomy refers only to his choices and not to a bifurcation of human responses. Today we would add that human responses are perceptual and therefore too complex for division into simple types. Human beings may dichotomize their behavior, but their motivation remains unitary. With the information at his disposal, Baldwin could only teach that appeals to feeling lie beyond ordinary analysis but that appeals to reason may be evaluated in terms of methods and processes. To this end he examined various methods of "argument."<sup>7</sup>

Thus, as early as 1902, Baldwin discussed the problem of attention, the techniques of delivery, and the conviction-persuasion duality. In 1905, he published *How to Write: A Handbook Based on the English Bible*; the first

<sup>7</sup> *Ibid.*, pp. 62-125. E. Z. Rowell, "Prolegomena to Argumentation," Parts I-IV, *QJS*, XVIII (1932), 1-13, 224-248, 381-403, 585-606, and "The Conviction-Persuasion Duality," *QJS*, XX (1934), 469-482, points out that Aristotle's "duality" fits our modern psychological monism. Baldwin, adds Rowell, alone among rhetoricians whose work falls between Campbell and the rise of psychological monism, probed beyond "psychology" to "psychological facts" in regard to the rhetorical use of the conviction-persuasion duality.

chapter was entitled "How to Prepare a Speech." The first canon of speech preparation is "know your purpose." Every speech must have a single purpose, phrased in a single complete sentence. The second but equally important canon is "know your audience." In every speech the speaker must gain and direct audience attention; only through analysis can one discover what things a given audience will attend to. While he produced no psychological theory to explain these initial tasks, Baldwin went on to suggest (1) a courteous beginning, (2) reference to something familiar or near-at-hand to the audience, and (3) the use of "shocking" material. But he made clear that whatever a speaker decides upon must be relevant to subject and purpose. And each person must adapt his style to the expectations of his audience, though without undue concession, and make familiar material significant.

The third canon of speech preparation is "order your thoughts in advance of preparation." Having a clear structure in mind allows one to stand at ease on the platform, free to watch and react to his audience. Words come off-hand, spontaneously, but ideas are already well-thought-out and well-ordered. Baldwin insisted that the *structure* of ideas in a speech may well prove as important to the speech's success as the ideas themselves.

Yet more than "right order" is needed. A fourth canon demands that the speaker phrase his "purpose sentence" and his supporting materials in concrete, sensory language. He should strive to make his audience *experience* the matter being talked about. And finally, he must close his speech so that his audience experiences his purpose as *something to do*.<sup>8</sup>

<sup>8</sup> *How to Write*, pp. 3-23.

Having thus established a method of speech composition, Baldwin went on to compare a "speech" with an "essay." The speaker more often persuades and the writer more often explains, though both may have either purpose. Both must have a single purpose and a specific audience. But a speaker aims for the attitudes of a special group; a writer, for the attitude of the average person who can or will read. Usually a speech is at once more unified and less coherent than an essay. The speaker needs a rather formalized structure, but the writer may begin with merely a striking announcement of the theme and without a formal and detailed introduction. Both have a plan which leads the audience along a pre-selected path from the known to the unknown. Yet since auditors normally cannot "re-hear" a speech, the speaker must announce his whole plan at the beginning and must wind up each point carefully before going on to the next one. If the first task may be overlooked in some speeches, the second task is imperative in every speech. And though a writer may also mark the beginning and the end of each point, the necessity is not so great. What the speaker does with pauses and vocal changes, the writer does with indentation, subtitles, and the like. Both use specific and concrete language, but the impact of the speaker's personality may make a speech more effective than an essay in bringing materials home to an audience.

Finally, a speech often seems less "smooth" than an essay. While both forms are revised, the speaker's choice of words is usually less deliberate than the writer's. What we hear in a speech must impress us *now or never*; what we read we can linger over at leisure. A speaker makes a sentence, and if he sees that it has failed to communicate his thought,

he tries another sentence and another. He phrases his material in a number of different ways until the thought *has* taken hold of his audience. For this reason, even though a speaker may use simpler sentences than a writer, the latter is usually more terse.<sup>9</sup>

These distinctions, of course, as well as Baldwin's canons of speech preparation, are concepts we give our students today. In 1909, when he published the two volumes *Composition, Oral and Written* and *Writing and Speaking*, Baldwin added to his previous instructions the necessity of phrasing the subject into a single sentence. Developing this "subject sentence" involves primarily the use of example, iteration, contrast, and illustration. Both speaker and writer deal in "paragraphs," but the speaker must revise his materials spontaneously to suit the demands of a given audience. He should therefore prepare his speech by speaking before an imagined audience, and thus develop a sense of actually speaking to hearers. He should speak through each part of the speech as a unit, then through the entire speech without interruption. While he may want to write out the beginnings and the ends of each part, to insure coherence, he should do as little "writing" as possible. When the time comes for presentation, he knows exactly what he is going to say, but he is not bound to recall it in certain fixed words. He is free to look the audience in the eye and to adapt his words as he sees opportunity. He can dwell on a few points in great detail and can give his audience "ideas" instead of "words" spontaneously and without notes.<sup>10</sup>

The result of this oral preparation is "a speech." In *Composition, Oral and*

<sup>9</sup> *Ibid.*, pp. 54-94.

<sup>10</sup> *Composition, Oral and Written*, pp. 5-7, 69-95, 206-210.

*Written*, Baldwin dealt briefly with speech criticism. A speech, he said, exists *once* in time and space. Even if something called a speech is preserved in print, we should judge it by its aptness in the original situation.<sup>11</sup>

By 1909, then, Baldwin had elaborated a rather modern view of speech communication. After 1909, he added nothing significant to his rhetorical theory. His article in Monroe's *Cyclopaedia of Education* (1914) represented a kind of "swan song."<sup>12</sup> After this essay, he gave his time increasingly to his works on ancient, medieval, and Renaissance rhetorical theory. In the books which resulted, we may find a brilliant exposition of the classical tradition from which Baldwin's own rhetorical theory had sprung.

Of more interest here, however, is the appearance of Baldwin's concepts in the literature of speech education. For example, Woolbert's view that propositions should be selected in relation to a given audience and that in speaking we should furnish only as much "truth" as a particular audience may demand parallels Baldwin's similar teaching in *A College Manual of Rhetoric*.<sup>13</sup> Another instance is Baldwin's emphasis on "control of attention." As we all know, Winans focused on "attention" as the process controlling communication. He brought into rhetorical theory a number of psychological hypotheses to explain this process, and thereby "advanced modern understanding of adaptive rhetoric by working out for the spoken word the theoretical and practical implications of Genung's definition of rhetoric as an adaptive art."<sup>14</sup>

<sup>11</sup> *Ibid.*, pp. 339-340.

<sup>12</sup> See Note 3, above.

<sup>13</sup> Rowell, "Prolegomena to Argumentation," *ibid.*, p. 339, also notes this similarity. Cf. Baldwin's *College Manual of Rhetoric*, p. 89.

<sup>14</sup> Arnold, p. 4.

Yet as far as the *control* of attention is concerned, I find Baldwin just as practical though not so "scientific" as Winans.

In the same way, I think it helpful to indicate Baldwin's relation to our present psychology of adaptive discourse. Major premises of this discourse are (1) the monistic nature of human response, (2) the futility of a reason-emotion or a conviction-persuasion duality, (3) the changing nature of response in relation to the alteration of time and circumstances, and (4) the need for a science of delivery.<sup>15</sup> Woolbert led the way in formulating the first three,<sup>16</sup> and sought the fourth premise in "elocution."<sup>17</sup> Yet Baldwin's comments on the first three factors antedated Woolbert's, though without the latter's detailed Behaviorism, and Baldwin offered similar techniques of delivery without bothering to develop their "scientific" basis. And since Winans himself rejected the psychological fusion of "belief" and "action,"<sup>18</sup> and many of our teachers still divide human responses into higher and lower orders,<sup>19</sup> perhaps Baldwin is more "contemporary" than these men in his understanding of adaptive discourse.

<sup>15</sup> *Ibid.*

<sup>16</sup> *Ibid.*

<sup>17</sup> C. H. Woolbert, "Elocution Redivivus," *English Journal*, IV (1915), 178-185; "Conviction and Persuasion: Some Considerations of Theory," *QJPS*, III (1917), 249-264; "The Place of Logic in a System of Persuasion," *QJSE*, IV (1918), 19-39; "Persuasion: Principles and Method," Parts I-III, *QJSE*, V (1919), 12-25, 101-119, 212-238; and "The Teaching of Speech as an Academic Discipline," *QJSE*, IX (1923), 1-18.

<sup>18</sup> J. A. Winans, *Public Speaking* (rev. ed.; New York, 1923), pp. 185-187.

<sup>19</sup> A. N. Kreuger, *Modern Debate: Its Logic and Strategy* (New York, 1960), pp. 128-130, states that emotional responses are made by intellectually lazy people and that "logical proof or expert testimony" forms "the only basis of belief for thinking people and thus the only basis to be considered in academic debate." In this regard, see also H. P. Zelko, "Do We Persuade, Argue, or Convince?" *QJS*, XXV (1939), 385-392.

But even if we reject the idea that Baldwin's rhetoric lies completely within our present psychological theory, we still have to admit the pertinence of his comments about "oral style." In 1923, Winans asked, "Where in the world is there a place for a thing neither speech nor essay, but a composition standing on its hind legs?"<sup>20</sup> Also in 1923, Parrish followed Winans' lead by delineating the characteristics of oral style.<sup>21</sup> Then in 1926, Borchers tested some of these characteristics and found them valid.<sup>22</sup> In 1940, Pagel called attention to the ways in which rhetoricians have treated "perspicuity" as the one vital element in oral style,<sup>23</sup> and Howes contrasted the "talked" and the "written."<sup>24</sup> And finally, in 1958, Murphy asked that speaking as well as writing manifest a "literary" quality.<sup>25</sup> None of these commentators credited Baldwin's earlier delineation of oral style. The ideas expressed by these writers have been with us for many centuries, of course, and this oversight was undoubtedly bibliographical. Yet I think we ought to realize that in the twentieth century, Baldwin was the first American rhetorician to describe the "characteristics of oral style" prominently and in the modern idiom.

Similarly, Baldwin foreshadowed our teaching of delivery. Winans wrote

<sup>20</sup> J. A. Winans, "Aims and Standards in Public Speaking Work," *English Journal*, XII (1923), 230-231. See also Richard Murphy, "The Speech as Literary Genre," *QJS*, XLIV (1958), 117-127, and "On Footnotes and Citations," *QJS*, XLV (1959), 346-349.

<sup>21</sup> W. M. Parrish, "The Style of Extraneous Speech," *QJSE*, IX (1923), 345-358.

<sup>22</sup> Gladys Borchers, "An Approach to the Problem of Oral Style," *QJS*, XXII (1926), 114-117.

<sup>23</sup> Elaine Pagel, "Concepts of Perspicuity as a Factor in Public Speaking," *QJS*, XXVI (1940), 38-44.

<sup>24</sup> Raymond Howes, "The Talked and the Written," *QJS*, XXVI (1940), 229-235.

<sup>25</sup> Murphy, "The Speech as Literary Genre," *ibid.*

that effective delivery depends upon "eloquent conversation," to be sought through "full realization of the content of your words as you utter them" and "a lively sense of communication."<sup>26</sup> Woolbert more or less echoed Winans,<sup>27</sup> and who among our present-day theorists has altered this view except by updating its psychology?<sup>28</sup> In general, our textbooks still ask the speaker to approach his audience "intimately," to vary his voice "like conversation," to maintain a community of interest with his audience, to establish verbal and visual contact with his audience, and to interchange ideas with his audience in a kind of "circular response."<sup>29</sup> Once again I believe we should note that Baldwin offered these same observations earlier, though without Woolbert's emphasis on behavioral science and not in so happy a phrase as Winans gave us.

And what is more, Baldwin's contribution of structural principles seems even more obvious. I refer to our use of the "purpose sentence" or the "subject sentence" as the foundation of speech organization. Except for Monroe, who emphasizes McGee's "motivated sequence," most of our textbooks use either the purpose sentence or the subject sentence as the basis for speech composition. Furthermore, the "one-point speech" in many of these textbooks bears a striking resemblance to Baldwin's treatment of the single "paragraph." And what Baldwin wrote concerning the use of example, iteration,

contrast, and illustration has continued to appear in our textbooks as a method of speech development.<sup>30</sup>

Once again I am not trying to substitute Baldwin for the "fathers" of modern rhetoric. But I cannot agree that Baldwin "never distinguished between the rhetorical demands of respondents directly addressed and the demands of respondents removed from the commentator by time or space."<sup>31</sup> As a teacher of oral composition in 1961, I can agree with Baldwin that communicators and respondents behave as unitary rather than bifurcated creatures. I can teach with Baldwin that "control of attention" is the speaker's central task once he has thoroughly analyzed his audience and has established his purpose sentence or his subject sentence. I can teach with Baldwin that "argumentation" is merely one means of persuasion. I can cite Baldwin as well as subsequent commentators when I discuss either the structuring of ideas for a speech or the characteristics of oral style. I can even use Baldwin as a subsidiary source on delivery, though here my later sources may prove more helpful. And finally, I can develop Baldwin's view that a speech must be criticized primarily as an adaptation to a particular audience in a particular time and place.

Naturally I can teach these precepts better with the help of Winans, Woolbert, and their followers. I can merge

<sup>26</sup> Winans, *Public Speaking* (1923), pp. 20-31.  
<sup>27</sup> C. H. Woolbert, *The Fundamentals of Speech* (New York, 1920), pp. 55-73.

<sup>28</sup> D. C. Bryant and K. R. Wallace, *Fundamentals of Public Speaking* (3rd ed.; New York, 1960), pp. 191-193, follow Winans exactly.

<sup>29</sup> Cf. A. H. Monroe, *Principles of Speech* (4th Brief ed.; Chicago, 1958), pp. 23-110; J. H. McBurney and E. J. Wrage, *Guide to Good Speech* (2nd ed.; Englewood Cliffs, N. J., 1960), pp. 20-33; and W. N. Brigance, *Speech Communication* (2nd ed.; New York, 1955), pp. 1-23.

<sup>30</sup> Cf. W. N. Brigance, *Speech: Its Techniques and Disciplines in a Free Society* (2nd ed.; New York, 1961), pp. 44-57 and 215-269; Bryant and Wallace, pp. 145-148; McBurney and Wrage, pp. 39-40; Monroe, pp. 111-135; L. H. Mouat, *A Guide to Effective Public Speaking* (Boston, 1953) pp. 3-20 and 43-56; Lew Sarett, W. T. Foster, and A. J. Sarett, *Basic Principles of Speech* (3rd ed.; Boston, 1958), pp. 128-133, 473-474, and 502-503; and Winans, *Public Speaking* (1923), pp. 385-411.

<sup>31</sup> Arnold, p. 3. I have italicized the word "never."

all these views with recent studies of man's unitary perceptual responses and with contemporary "small group" theory. Baldwin, I find, adapts quite easily to these newer hypotheses.

In fact, I would place Charles Sears Baldwin further along the road to "Speech Education 1961" than the way-side cheering section reserved for "Eng-

lish Teachers Who Spoke for Speech." I would say that he provided ample tools by which we can join the adaptive rhetoric of the ancients to the socio-psychological rhetoric of today. I would say that Baldwinian rhetoric needs very little up-dating to provide important guidelines for speech teachers to follow as they enter the second fifty years of modern American speech education.

# THE IMPORTANCE OF "SPRACHWISSENSCHAFT" FOR SPEECH EDUCATION

Marie-Hed Kaulhausen

WE do not know for how many thousands of years man may have spoken before he began to ponder the secret of language. Gifted with speech, no doubt, he hailed the sun in the spring; he called to his fellow man; he poured out his troubles; and he outlined his plans to his comrades. However, the only thing we know with relative certainty is that in Europe the Greeks were the first to reflect on themselves and the phenomenon of language and that thus they found grammatical categories and their relationships, set up rules, and differentiated between "Koine" and popular dialects. The Greek national language became the object of lonely scholarly contemplation as a slowly growing, gradually perfected cultural work of many generations of speaking Greeks. But the secret of human language, hidden beneath all idioms, remained veiled.

Since the eighteenth century principally German and English scholars, and somewhat later French and Italian scholars, have devoted themselves to the exploration of the secret with growing enthusiasm. They investigated and compared languages of similar and different grammatical structure; they traced the historic development and change of languages; they philosophized about the relationship between language and human existence; they exam-

ined the linguistic peculiarities of the different tribes of a people in different provinces and described the various dialects; and finally, through the Psychology of Speech, they rediscovered man as a thinking, feeling being with free will, who asserts himself before the world and devotes himself to it—clinging to the earth and transcending it. Of the various views some influenced the discipline of speaking, "Sprechkunde," to a greater or lesser degree. In Germany the concept "Sprechkunde" refers to knowledge about the physical and mental conditions of human speech which has been gathered in the course of years by experience and inference. Walter Kuhlmann<sup>1</sup> calls it the study of spoken language. The true speech educator bases his teaching methods for the cultivation of natural, vividly significant and aesthetically satisfying speaking on language and speech principles. The teaching of speaking with "Sprechkunde" can be compared to the work of a carpenter who is unfamiliar with his material and with the means for its manufacture.

Until fifty years ago there was a "Sprachwissenschaft"—that is, a literary or classical scholarship of comparative philology—which was a means of comprehension of the whole culture of a nation. However, this broad science of language, with its many branches did not yet include a German "Sprechkunde." The German voice trainer

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<sup>1</sup> Walter Kuhlmann: Sprache als Bestand und Vollzug, Freiburg Br. 1955.

limited himself to knowing the breathing and speech apparatus and to training it through practice. Well thought-out methods helped the student to speak with supported breathing and a wide open throat, resonantly, without strain, and with good articulation. In many less severe cases they helped preachers, teachers, and artists, and even today teachers and students are often satisfied with this superficial procedure. Not only must this daily drill, the training of physical movements, go on continuously; not only is the student dependent on the teacher for a long time for the purpose of improving his technical skill, but only the physical side of a physical *and mental* speech activity is being taken into account. The thought, imagination, will, self-assertion, and capacity for devotion of the speaking person are disregarded and escape the guiding hand of the speech educator. He sees organs but not the person.

Modern speech education which is based on "sprachwissenschaftliche" insights, or the broad concept of the science of language, seeks to remove this deficiency. Of course, not all branches of "sprachwissenschaft" learning are easily accessible to the speech educator, and not all of them can be made useful for his purposes. But just as the artlover in an art gallery looks around with interest and pauses in front of those art works which "have something to say to him," the speech educator can not only gain a deeper insight into the nature of language, his very tool, through study of certain branches of "Sprachwissenschaft," but extremely helpful pointers for his educational activity are also offered to him. A few examples will corroborate this.

The speech educator who today breathes the living language of the

present, generally regards the epochs of the history of language and also the epoch of his national language as having passed once and for all. But if he has to concern himself with the nature of dialect and high German, for example, he will come upon the fact that in Germany, at the court of Karl the Great at Aachen, they did not speak the old Low Franconian, Saxonian, Bavarian, or Celtic dialects but a Rhenish-Franconian German court language,<sup>2</sup> the pronunciation of which we do not know in precise detail, but which certainly strove for a compromise between the tribal dialects and which thus, even at the end of the eighth century, contained something of the nature of all "Hochsprachen" (standard speech) or the drive to transcend provinces and tribes and to be a generally correct model for a certain speaking community.

The speech educator then realizes with certainty that a phonetically uniform formation of sounds was striven for not only so that the courtiers of different extraction—from Saxony and Burgundy, from Franconia, Bavaria, and Gaul (Europe was unified at the time of the Carolingians) could communicate with each other in their everyday life at court. It is true that the language of the learned and the diplomats was still Latin, but Karl the Great's intention to write the first German grammar proves how much importance he attached even at that time to the cultivation of his mother tongue. He himself was, according to Einhard, a forceful speaker and orator.<sup>3</sup> The speech educator will correctly assume that this court language was more subdued in gesture, more well-bred in articulation

<sup>2</sup> S. d. Hugo Moser: Deutsche Sprachgeschichte, S. 101, Stuttgart 1955.

<sup>3</sup> Einhard: Das Leben Karls des Grossen, aus dem Lateinischen Übersitz v. Otto Abel, Leipzig 1920, S. 38.

and more cultivated in its word choice than the dialects of the people; the court language, as the language of the nobility, had to be the refined language. The speech educator can therefore use historic examples to make clear to his students what the distinguishing characteristics of the modern "hochsprachlichen" speaking attitudes are in a "sprechkundlichen" sense. He will demonstrate how certain speaking situations demand a more cultivated and elevated word choice, a well-bred urge for expression, and a considerate, communicative attitude.

Thus three important viewpoints of modern speech education come into focus.

A cultural-historical view leads the speech teacher to the problems of today's rhetoric. A comparison of the Latin-speaking monastery student, who practiced according to the Latin model in Tours and Fulda, in Canterbury and Mainz, with the modern speaker in a democratic state makes him see language as a mirror of his time and culture.

That the speech educator must have a knowledge of phonetics to explain the placing and formation of sounds to his students is as much a matter of course as that he be well-versed in grammar when he teaches his mother tongue to foreigners.

But much more significant than linguistics and the history of language is another branch of "Sprachwissenschaft" for the speech educator. In the insights of *Speech Psychology*, which apply more or less to the languages of all cultures, the speaking man sees himself. With its help the speech educator can become a healer and developer of men.

Speech psychology directs its attention not to the *visible* work of speech with its rules, but to the *audible* speech

activity and its movements. It explores the laws of the speaking act—everything which plays a part in the speaking man's realm of experience. The nature of "Sprache" (speech) is revealed to the speech psychologist in its performances. It is, first, a creation of meaningful sound symbols with which man describes the things and events of his outer and inner world, thus asserting himself before the world; it is, secondly, the means of communication which belongs exclusively to man, with which he establishes a relationship with his surroundings and with his reflective self; it is, third, the medium with which he translates emotions into words. In short, speech is utterance or pronouncement, communication and description of thoughts, emotions, and desires. Of course, only a few major insights of speech psychology can be mentioned here for our purposes. But an illustration drawn from the practice of speech correction will show how much the insights of speech psychology aid the pedagogic act.

Chronic weakness of voice, which in medicine is called "Phonasthenie" or "Rhesasthenie," is a vocal defect which is not uncommon in Germany, and which provides the speech educator with a difficult task. If medical examination does not reveal any organic symptoms of disease other than faulty closing of the vocal cords, it is a question of a functional disturbance. I would like to distinguish between accidental and constitutionally caused "Phonasthenie" even if, according to A. E. Arnold,<sup>4</sup> a general tendency towards weakness is the basis of both types.

Acute "Phonasthenie" almost always disappears after relatively short treat-

<sup>4</sup> R. Luchsinger und G. E. Arnold: Lehrbuch der Stimm und Sprachheilkunde, Wien 1949.

ment if during the lessons the whole person is understood, over and above his speech. Patients suffering from chronic, constitutionally caused weakness of voice are unstable, sensitive and nervous people whose life and existence would be much influenced by a cure. Before they started in their professions, they always became easily hoarse while speaking. They have completely strained their voices in their occupation, perhaps in the school, in the church, with the telephone company, or in propaganda. Their intonation is incorrect, usually they speak with too low a pitch, in a very soft, hoarse, and aspirate voice, and they complain of considerable and sometimes painful vocal fatigue. In the first interview one often notices a certain shyness and a lack of inclination to communicate. But if one succeeds in making the patient describe in greater detail the supposed cause of his trouble, he speaks hastily, quickly—as if to pass lightly over the matter—addressing himself more than the other person. The tone is monotonous, deep, dull, and aspirate, but as he becomes more animated, he speaks in a choked voice. Often the pallor of sadness and dejection betrays the patient's generally pessimistic attitude which is reinforced by the worrisome situation of the moment. Unsteady movements of the hands and the body point to an inward uncertainty and fear.

Purely physical training of breathing and voice would help temporarily at best. The next cold would in all probability cause a similar situation for the patient and could make him unfit for work for weeks and perhaps months. It could even make him consider changing his profession. A thorough examination of the whole person must be striven for here through speech education by means of speech.

A special case, involving a patient who has the above-mentioned vocal characteristics and speaks without expression and communicativeness will serve to demonstrate the procedure. The intellectual capacity of the patient is slightly above average. He is more inclined to read silently than to speak. How should the treatment start and continue?

First, the incorrect, aspirate intonation must be eliminated in the course of a few weeks' practice; the proven methods—to regulate the breathing, to relax the muscles of the tongue, jaw, and larynx—we will assume are familiar. The speaker's tendency to use too low a pitch is counteracted in the beginning by teaching the student to find his optimum pitch range and to practice sustaining his vowels. When he has gained some measure of control over his breathing and speaking apparatus through humming and resonance exercises, which is shown by clear vowels in syllable exercises, it is time to explore the deeper causes of his difficulty. At first the teacher will try to fight against the lack of expression and communicativeness through the experience of what is vital in speech. Through words expressing emotions he makes the student realize that speech is life itself. Onomatopoetic verbs like "rustle," "roaring," "howling," "clapping," "quivering," "blowing," and "whimpering" are extremely well suited for this. Also words which express the nature of a phenomenon of life, like "thunder," "lightning," "storm" or "defiance," "pride," "truth," and "strength" stimulate the imagination through images of things and sounds. Furthermore, words stressing emotions, like "homeland," "peace," "love," "mother," and "longing," are to be recommended as exceptional aids to expression. The student is supposed

to give the appropriate expression to the content of these words with his previously practiced correct breathing and movements of the larynx. Sensitive people—and healthy "Phonastheniker" are usually sensitive—take a greater and greater interest, if not joy, in this game of breath, sound, and emotional expression.

The student is now encouraged to try out and reinforce this joy in expression by reading texts chosen for him. If the student's interests permit, it is advisable to start with drama texts. The one-acts of Thornton Wilder, for example, offer various possibilities for choosing a part appropriate to the temperament and taste of the beginner. He must learn not only to understand the content intellectually but also to participate in it emotionally. Thus buried talents for expression, whose existence the student did not suspect, are gradually freed, and the hopeful mood helps to develop these small talents to the utmost. Of course, a minimum of desire for expression must be present in order for him to reach the goal.

But if one wanted to try merely to increase the student's desire for expression, one would run the danger of going out of the frying pan into the fire. Language is not merely an expression of emotions. The lonely filling of words with feeling, the sensitive declamation of dramatic parts—to the extent that this is even possible for the student—would not only cause an artificial manner of speaking with exaggerated pathos, but the projection might be forced, and the naturally weak voice might therefore be strained. The originally faulty tension of the vocal cords, (the faulty closing was the external cause of the breathy tone) must not be turned into a spasm. This would mean casting Satan out with Beelzebub. As

everywhere in life it is the correct balance between tension and relaxation which is important in speaking. Purely physical loosening exercises can bring or simulate only temporary relief. All speaking demands tension. But, aside from a somatic cause of disease, a spasm is always psychologically caused. One cannot get at the root of the problem through physical movements. On the contrary, one must ask himself what individual mistaken ideas and suppressed emotions are causing the student's spasms and how these can be combated beginning with the first, meaningful speaking exercise.

The "Phonastheniker" usually has had bad experiences with his vocal powers since childhood. Therefore a certain fear of speaking and distrust of his own ability have taken root in him. He would rather avoid the speaking act than to assert himself in solving a problem. Therefrom stems his hasty and poorly articulated manner of speaking and his characteristic lack of communicativeness in speaking. Language is an exceptional aid in combating a lack of firmness in meeting the demands of the world and a lack of devotion to life. For the descriptive speech function is, after all, the power, created by man himself, which enables him to assert himself in the world through thinking and abstraction, and to rule over its phenomena. But language in its function of communication is also the means of relating to one's surroundings.

Using the insights of speech psychology, one teaches a calm firmness to the student by, first of all, explaining to him the formation of the sentence and the laws about the structure and stress of units of thought. It is an image rising at first out of the unstructured consciousness which gives the first impetus to creative speaking. It is the dominat-

ing, the most important intellectual or sometimes emotional image. It must be stressed at the expense of the less important images. Through a clear structuring and graded stressing and through the choice of the appropriate word in speaking the student escapes the on-rushing stimuli which threaten to overcome him. The student must learn to look over a printed sentence calmly and to grasp the meaning in his thinking before he begins to say it. He learns to recognize that he must take his time, curb his fearful driving haste, and conserve his breath; that is, speak slowly. He sees that the purpose of the pause before and after a unit of thought is to give him the opportunity to take in what comes next and to say it with good breath support. In short, he must practice thinking while speaking, that is, letting the *descriptive* function of speech take full effect. Through this intellectual act of calm planning the student asserts himself and combats, only half-consciously, fear in the psychological and spasms in the physical realm without paying attention to his vocal organs in a harmful way. He must continuously be reminded of this control and calmness, and later he himself must summon them.

Gradually he learns that as he exercises control over himself, speaking is not as difficult a thing as he had believed. A clear articulation, which he must be reminded of strictly, not only gives his words a good tone, but gives them a clear definition, and the sentence assumes a more expressive shape. With gradually increasing ability comes a certain relief and, in all but entirely unfavorable cases, a certain amount of self-confidence and joy in speaking.

Perhaps the speech educator's greatest help in the treatment of "Phonasthenie" lies in language as a *communicative*

function. It is the ideal means for bringing about a permanent victory over weakness of voice and inability to communicate. For language is by its very nature communication; that is, a sharing of a part of consciousness with others. Revecz,<sup>5</sup> Ammann,<sup>6</sup> Buehler,<sup>7</sup> and Vossler<sup>8</sup> think of communication as the original element and the source of all other speech functions. Communication through speech is the bridge from the "I" to the "You," from the "I" to the world. If the student gradually learns to use this bridge by communicating with a conversational partner, a permanent cure has been assured.

When he first reads a meaningful text aloud, it is important that the student learn to associate himself with a given speech situation. One must make it clear to him that there is no speech in life without a definite speech situation. Speech psychology thinks of a "speech situation"<sup>9</sup> as all "outward and inward circumstances which lead up to the point where a certain speaker addresses one or more listeners." Before he reads a dramatic text, the student must ask himself, "Who speaks? To whom does he speak?" One should insist on his speaking only in that speaking attitude which the speaking situation of the part calls for. The communicative attitude aids the natural, relaxed closing of the vocal folds which was arrived at through voice exercises; it varies it, and, what is most important, it keeps the pitch normal. For it was the patient's undirected, uncommunicative speaking to himself which caused

<sup>5</sup> G. Revecz: *Ursprung und Vorgeschte der Sprache*, Bern 1946.

<sup>6</sup> H. Ammann: *Die Menschliche Rede*, Lahr 1925.

<sup>7</sup> K. Bühler: *Die Krise der Psychologie*, Wien 1928.

<sup>8</sup> K. Vossler: *Geist und Kultur in der Sprache*, Heidelberg 1925.

<sup>9</sup> E. Drach: *Die redenden Künste*, Leipzig 1926, S. 15.

the low pitch and the slackening of the vocal cords. But the communicative speaking attitude tightens the vocal cords by directing the sound from the "I" to the "Outer-I". All speech movements which are directed toward the outside raise the pitch, aside from emotional conditions. In the well-defined limits of the speaking situation the speech partner is the goal which the communication should reach. At the same time, he is the brake of the movement. Shooting beyond this aim into the blue will cause a tense, forced message. But the properly directed communication keeps the tone loosely in the normal tension and range. I cannot say for certain what happens in the fine network of the vocal muscle, but I think it probable that in the directed communication, as opposed to uncommunicative speaking, the horizontal fibers in the vocalism as well as the vertical fibers become active,<sup>10</sup> regulate the tension and thus have a beneficial influence. In any case, the health-promoting effect of the communicative speech movement has been observed and proved in instruction hundreds of times. Voice production becomes more and more effortless and the tone naturally stronger and better projected. The fact that the vocal range is thus widened and that the "Melos" becomes more varied increases joy in one's own expressiveness especially on the part of musical and artistic people. They learn to hear themselves and to enjoy the pleasant tones of their voices.<sup>11</sup>

<sup>10</sup> As far as I know, the functioning of the horizontal fibers of the vocal muscle in phonation has not yet been thoroughly investigated medically.

<sup>11</sup> I have shown in a number of works how, in oral interpretation of literature, the speech melody is refined and enlivened through direct communication: Marie-Hed Kaulhausen: *Das gesprochene Gedicht und seine Gestalt*, Göttingen, 1959; *Über Dur und Moll in der Sprachmelodie der Dichtung*, in *Wirkendes Wort*,

The speech attitude in which all three speech functions are active is that in which the student increases his expressiveness and asserts himself in the face of his own dangers but in which he surrenders himself at the same time to an "Outer-I" without losing himself. This speech attitude must be practiced and reinforced in connection with more and more difficult tasks: reading stories, scientific treatises, eventually poems or Bible texts, and finally by public speaking.

Everyday conversation remains for a long time the obstacle which the student fails to overcome. He is tempted again and again to let himself go in conversation because he does not take himself or what is said seriously enough; in short, because he is not yet firmly enough entrenched in the speech situation and because he does not yet know how to use his speaking abilities to the fullest. But the old, dull, excessively low-pitched tone makes him prick up his ears when he has lost rapport, and he knows how he must change his attitude at that moment. He must be considered cured only when he has a confident intonation in the exchange of inconsequential questions and answers, when he concentrates to the fullest, and when he directs the speech movement communicatively.

No true speech educator would expect that after half a year or three quarters of a year of treatment the fearful pessimist will turn into an optimist or the introvert into an extrovert. He does not believe that a person who dislikes speaking can be made into a fiery orator. This would be entirely contrary to the former patient's nature. The speech educator's only task should be to help the student to *find himself*,

1954. *Die Formen der Metteilung und Goethes Morphologie*, in *Muttersprache*, 1949.

to recognize his faults, to make up for them, and to develop his individual ability. Much has been achieved when he is convinced that his voice has become quite healthy and capable of being projected, that he can speak without strain and with relative liveliness, that any fear which might arise is without foundation, indeed, that this fear was the very source of his problems and that it must be buried forever. If one has raised his spirits and shown him how he himself can strengthen his vocal power further, one can dismiss the now independent student in good conscience. The instruction always took the whole person as a physical and mental unity into account; it simply followed the nature of living language which, after all, is nothing but the image of human nature and existence.

Brief mention should be made here of the well-known fact that among people suffering from vocal weakness, psychological characteristics other than those here described can be found. There are even expressive temperaments with a weak voice and "Phonastheniker" who do not speak below their optimum pitch range but above it and who habitually speak in an aspirate and strained

voice. But these types of vocal weakness do not belong among the hard-to-cure chronic "Phonasthenien" which are psychologically caused. The treatment is basically the same as that for true "Ph." The only difference is that, instead of awakening the impulse for expression, one must curb it through mental planning and rapport in communication, in order to lower the forced high pitch. Through speaking in the speech situation the extra pressure in the larynx disappears from the inside and, through breathing and resonation exercises, the naturally weak voice becomes capable of being projected. A psychological influence is more or less unnecessary.

The severe functional speech disturbances such as stuttering, stammering and blustering are to be taken much more seriously. Here, too, treatments based on the insights of speech psychology will serve well. It is, after all, always a question of a psychologically caused disintegration of physical and mental movements. Coordination can be achieved here, too, with more or less difficulty and time, by a meaningful gathering of speech resources and the conviction, gained from within, of being able to speak correctly.

## SPEECH, SCIENCE, AND THE FUTURE

Waldo W. Braden

**A**DMIRAL H. C. Rickover, the father of the atomic submarine and critic of American education, has observed,

The scientific revolution now engulfs us. . . . We must expect that science will influence our mores in ever increasing degree. . . . The man of the future on whom we shall depend more and more is the technical expert. Today he is still subservient to non-technical leaders in government and industry, and his work is hampered and sometimes destroyed by men in whom is vested great power but who cannot understand the realities of the new, artificial technological age. But the 'verbal' men are on the way out: the men who can handle the intricate mysteries of complex scientific and engineering projects are on the way in.<sup>1</sup>

The good admiral has found many receptive listeners across America, particularly those who imagine themselves being directly on target of a Russian missile. Bewildered citizens seriously pondered how it is that the Russians have developed astute scientists, in some cases superior to our own. Rickover has a simple answer—he argues that Russian schools are better than ours. Consequently, he proposes that we adopt the secondary school system of Europe, particularly that of Russia.

James C. Conant, former president of Harvard and former High Commissioner to Germany, has also found our schools deficient. As a remedy he proposes a special high school course for the top fifteen per cent, those he calls

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<sup>1</sup> H. G. Rickover, *Education and Freedom* (New York, 1959), p. 19.

"the academically talented." For this elite group he recommends four years of mathematics, foreign language, and English; three years of science and social science, and fifteen hours of homework per week. For other high schoolers, he proposes a less strenuous program of four years of English, three or four years of social studies, one year each of science and mathematics, and as electives, art and music.<sup>2</sup>

Most teachers of speech do not object to rigor, including fifteen hours of homework per week. In fact, we applaud it. The thing that disturbs is that Conant does not mention speech in what he considers rigorous. When asked whether he included formal instruction in speech in his recommended four years of English, he replied in the negative.<sup>3</sup> Like the earlier Harvard report of 1945, he seemed to think speech can be taught in all subjects and that it will be included somewhere in a good English course.

As a solution to the lag in rigor, the U. S. Congress passed the Defense Act of 1958, the very title suggesting the urgency of the moment. This legislation provided funds for special training of teachers of mathematics, science, and foreign language, but other areas, including speech and drama, were passed by.

Under the circumstances, it seems highly appropriate to consider, "What

<sup>2</sup> James B. Conant, *The American High School Today* (New York, 1959).

<sup>3</sup> Fred R. McMahon, "Speech and the Critics," *Western Speech*, XXIV (Spring, 1960), 101-105.

is the place of speech in the curriculum?" Or perhaps is Rickover correct when he says that the "verbal men" are on the way out?

I believe that Admiral Rickover erred in dichotomizing the verbal man and the scientist. The scientist cannot confine his talk to the language of mathematics, abstract formulas, and the manipulation of a slide rule. More correctly, the scientist must become a verbal man, a master of the art of effective communication. A growing number of scientists are coming to realize that they have a moral obligation to keep the public informed about scientific developments. Charles P. Snow, British-novelist-physicist, told the annual convention of the American Association for the Advancement of Science last December that "The scientists can't escape the responsibility—any more than they, or the rest of us, can escape the gravity of the moment in which we stand."<sup>4</sup> He continued, "The scientists have a moral imperative to say what they know."

The American Association for the Advancement of Science has organized a Committee on Science in the Promotion of Human Welfare. The members of this group "have viewed with growing concern the troublesome events that have been evoked by the interaction between scientific progress and public affairs."<sup>5</sup>

Three statements from the 1960 report are significant here:

1. If we regard participation in the resolution of public issues related to science as a part of the scientists' professional responsibilities, we must conclude that the scientific community has not yet developed a consistent, widely supported way of meeting this obligation.

2. In the matter of providing citizens with the knowledge required to make informed

decisions on science-related public issues, the scientist and his organizations have both a unique competence and a special responsibility. As the producer and custodian of scientific knowledge, the scientific community has the obligation to impart such knowledge to the public.

3. The scientific community should, on its own initiative, assume an obligation to call to public attention those issues of public policy which relate to science, and to provide for the general public the facts and estimates of the effects of alternative policies which the citizen must have if he is to participate intelligently in the solution of these problems. A citizenry thus informed is, we believe, the chief assurance that science will be devoted to the promotion of human welfare.

The American Association for the Advancement of Science has good reason for its growing concern about the inability of the scientist to keep the public informed. On many science related issues large numbers of citizens have experienced frustration, confusion, and despondency, approaching, at times, hysteria. The press and mass media have circulated tales about the dangers of fallout and radiation hazards. Citizens have been disturbed about the dangerous properties of food additives and insecticides. Many have failed to understand the space exploration, the nature of modern warfare, the growing population problem, the difficulties of water shortages, and the fluoridation of drinking water.

As long as the voter participates in public affairs including those touching science, he must have information, non-technical explanations and guidance. If the scientists cannot communicate their messages, the voters are likely to have their opinions molded by quacks, demagogues, and pseudo-scientists. In that event Rickover may have cause to lament the scientists seeing their work "hampered and sometimes destroyed by men . . . who cannot understand the

<sup>4</sup> *Science*, 183 (January 27, 1961), 255-262.

<sup>5</sup> *Science*, 132 (July 8, 1960), 68-73.

realities of the new artificial technological age."

Clarence B. Randall, former President of Inland Steel and Special Assistant to President Eisenhower on Matters of Foreign Economics, expressed this point:

I claim that the educated man today must have a capacity for the communication of ideas. It is not good to be wise and learned if a man cannot do anything with what he knows and what he thinks. The educated man must be able to write and speak the English language convincingly, in order that his ideas may be communicated to others. Only then may he pull his weight in the community in which he lives.<sup>6</sup>

Randall echoes thinking as old as that of Isocrates and Cicero. They argued that the ideal of education was the eloquent man, who had mastered rhetoric as well as other subjects. This point of view places speech at the very heart of the educational system; it suggests that no man should be considered educated who cannot communicate clearly and effectively his thoughts or the thoughts of others.

What do we have to offer to the technical man or anyone for that matter who wishes to develop "the capacity for the communication of ideas?" Our main concern should be with high school and undergraduate instruction, the curricula which touch significant numbers of students. It is at these levels that we have the opportunity to make our greatest impact.

What do we have to offer large numbers of students? In many instances we have satisfied ourselves with unimportant, attainable goals, and overlooked or avoided the more challenging ones.

<sup>6</sup> "Liberal Education and the Challenge of the '60's," Address delivered at Carleton College Dinner, the Chicago Club, Chicago, Illinois, April 27, 1960. Afterward a pamphlet published by Carleton College, Northfield, Minnesota.

We have settled for small successes when we should have risked some large failures. For example, it is easy to give a public speaking course made up of a few simple how-to-do-it activities. It is exciting to count your successes by the percentages of debates won. It is pleasant to present a light comedy which packs the house for a week. It is stimulating to build esprit de corps among four or five students who are permitted to play the leading roles in all the shows. The trouble with these and similar approaches is that we offer nothing which is distinctive, which requires a teacher broadly trained, which demands respect from our colleagues. When we choose to work at these levels, we are in danger of being replaced by persons with little training, low standards, and small salaries. Let us tackle the problems like those of the scientist; let us set for ourselves important goals of the following dimensions:

1. To provide understanding and appreciation of speech as well as for the perfection of skills.
2. To put high in our planning the development of wholesome attitudes regarding the responsibilities of the communicator.
3. To develop critical capacity—ability to recognize the good speech, the great drama, the artistic reading.
4. To give our very best to the effective teaching of large numbers—those who are not majors—the future scientist, business man, housewife, citizen.

In some instances I believe that we have forgotten our liberal arts tradition, which directs the development of the whole man or what Professor Carroll Arnold has called the Speaking-Listening Man.<sup>7</sup> This ideal is the person who understands "the nature of speech behavior and human response to speech." Says Arnold,

<sup>7</sup> Carroll C. Arnold, "The Nature of Speaking-Listening Man and His Works," *Today's Speech*, VIII (September, 1960), 23-25.

Let our principles be the principles of autonomic behavior and conscious choice that inevitably govern acts of speaking and responding to speech. . . . Understanding the event and the forces that shaped it is the end of all study of speech.

When we become preoccupied with activities, we may develop skills without understanding and without conscience. When we devote ourselves wholly to the training of professionals and contest winners, we are likely to concentrate on too few and to give second best to those who enroll in the service courses. When we engage in empire building, we tend to reduce our teaching in some instances to "trifling fragments." When we attempt only to entertain, we limit our effort to a moment, soon to be forgotten.

We should develop courses firmly set in the liberal arts tradition by putting rigor into our instruction and curricula, by demanding that our students read widely and think deeply. In attempting to lead our students to master principles, we should encourage them to explore, to analyze, to synthesize and to evaluate what they learn about speaking and its relationship to their daily lives. They must relate communication in whatever context it is presented to their other courses, to their fellow students and to communities in which they live. They should learn how to spot the faulty oral argument and the tricks of high pressure salesmen, to identify the sound speech, the good play, and the worthwhile television production. They should be able to organize and to operate a community forum and should know how to contribute to its deliberations. They should develop a sense of obligation and a recognition of social responsibility. No longer should speech be just another subject. It should be held as the mark

of the educated man, the ideal for which Isocrates and Cicero strove.

Perhaps we need to read once more the writings of Isocrates who sets forth an ideal of sufficient dimension to challenge the best in us. Professor H. I. Marrou tells us that this great Greek teacher endeavored "to load his art with a content of real values; his eloquence was not amoral—it had, in particular, a distinct civic and patriotic purpose." He believed that learning to speak properly implied learning to think and learning to live properly. Professor Marrou continues:

The things that Isocrates tried to foster in his disciples were—ability to make decisions, an intuitive grasp of the complexity of human affairs, and a perception of all the imponderable factors which help to direct one's 'opinion' and make it a just one. Literature—the art (not the science) of speech—is the best instrument for sharpening the faculty of judgment. The instrument is not itself sufficient. . . . Form and content . . . are inseparable; and this is so because the effort to find the right expression demands and develops a sensitivity of thought, a sense of the different shades of meaning. . . .<sup>8</sup>

"What is the place of speech in the curriculum?" Speech can make its greatest contribution—not in a professional curriculum, not in fine arts, not in a college of communication—but in a liberal arts setting. It belongs at the center of general education. It can best be presented in an atmosphere in which its students also have access to the study of literature, behavioral sciences, history, foreign language, philosophy and science. The good speaker is above all a well-educated and well-read man.

The following six point program will

<sup>8</sup> *A History of Education in Antiquity*, translated by George Lamb (New York, 1956) p. 90. This quotation was suggested to me by Joseph Veale, "Men Speechless," *Studies, An Irish Quarterly Review*, XLV (Autumn, 1957), 322-339.

turn us in the right direction and give us a dimension which we can justify:

1. Our courses must be taught by broadly trained, well-educated, widely read teachers.
2. Our courses must be based upon rigorous standards requiring as much work as other courses.
3. Our courses must be based upon the tested theory, coming from past experience but also from careful experimentation and research.
4. Our courses must be student-centered, adapted to individual needs and abilities.
5. Our courses must teach principles which "govern acts of speaking and responding to speech."
6. Our courses must be planned to meet the changing demands of a dynamic democratic society.

## A NEW LOOK AT THE DEBATE BRIEF

William A. Behl

IT is a generally accepted principle in the teaching profession that we should make a continuous evaluation of what we are doing in the name of education. Socrates spoke well when he said that "the life which is unexamined is not worth living." It is doubtful that we in the field of speech do a sufficient amount of reflection on the method and content of our speech curricula. Certainly this observation is apropos in some areas of speech. I have special reference to the interpretation and the use of the brief as a tool in teaching argumentation and debate. For many years there has been considerable confusion concerning its meaning and usefulness as an exercise in the argumentation class. In a recent survey, I discovered that approximately half of those who answered a questionnaire believed that a brief was a survey of all the pertinent material on one side of a proposition; the other half considered it as a report of the arguments and evidence on both sides.<sup>1</sup> In the same investigation, I found that approximately one-fifth of the instructors did not use the brief at all. The results of this inquiry tend to indicate that the purpose and value of the debate brief should be re-examined.

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<sup>1</sup> This survey was sent to fifty-one teachers of argumentation, representing all types of colleges and universities from every part of the United States. Forty-nine persons answered the questionnaire, but only forty-six of the replies were usable. Of the forty-six, nine indicated that the brief was not used, nineteen used it as a survey on one side of the proposition, and eighteen used it as a survey on both sides.

It is generally acknowledged by rhetoricians that the term brief was borrowed from legal procedure. Lawyers are required to present a written brief in all appellate cases. In this instance, the document contains the history and background of the case and all of the pertinent arguments and evidence which the attorney believes necessary to prove his case. Such a brief is not a preparatory outline; it is a final typed outline containing only the reasons and evidence pertinent to the specific charge, and the content is directed to a specific audience, the judge or judges. In all other cases the lawyer may or may not prepare a brief, and in this instance it is for his own use; he is not required to present it to the court. Such a brief may be considered a preparatory outline, for it contains not only the lines of reasoning and evidence for a given side of the charge, but also the possible data that may be presented by the adversary. The attorney usually adds this latter portion in order that he may skillfully answer the case presented by his opponent. But all this preliminary investigation is done in preparation for the oral argument which the attorney presents to the court or for the final written brief presented to the appellate court. We have in the legal profession, then, two types of briefs: the preparatory one which is used either as an aid in the preparation of the oral argument or, in the case of the appellate courts, as a preparation for the final written argument; and, the final brief which in ap-

pellate cases must be a complete written document.

Unfortunately, the meaning of the brief is not so clear cut in the area of academic argumentation and debate. Some writers interpret it to mean something less than an outline of the oral argument; others consider it more than that. One author said that a brief is an "outline guide" and that "the whole brief is not much larger than a single division of the finished forensic."<sup>2</sup> On the other hand, others define it as "a full and finished arrangement in logical order of the evidence and argument on a given side of a case. It is not a preliminary outline on which to build a speech or essay."<sup>3</sup> Still another author defines it as "a storehouse of information, including a complete analysis of a given proposition and all the representative arguments and evidence on a given side of a resolution."<sup>4</sup> McBurney, O'Neill, and Mills make a very clear distinction between a brief and a case outline. They believe that a brief is a "logical outline which organizes and records all the available material on one side of a proposition. It is not intended to serve as a case outline or a speaker's outline; it is strictly a preparatory outline."<sup>5</sup> In contrast to the brief, these authors define the case outline to mean "the arguments which the speaker plans to take before a specific audience."<sup>6</sup> The case outline, then, is something more and sometimes less than a brief. It is less because it normally does not include all the material in a brief; it is

<sup>2</sup> William T. Foster, *Argumentation and Debating* (New York, 1927), p. 56.

<sup>3</sup> J. M. O'Neill, Craven Laycock, and Robert L. Scales, *Argumentation and Debate* (New York, 1927), p. 208.

<sup>4</sup> A. Craig Baird, *Argumentation, Discussion and Debate* (New York, 1950), p. 79.

<sup>5</sup> J. H. McBurney, J. M. O'Neill, and Glen Mills, *Argumentation and Debate* (New York, 1951), p. 173.

<sup>6</sup> *Ibid.*, 189.

more because it is directed to a specific audience and will contain elements of motivation. For McBurney, O'Neill, and Mills a brief is a logical arrangement of reasons and evidence on a given side of a resolution with no reference to a particular audience. There is still another definition of a brief: "It is a complete written survey of all available material that is pertinent to a given problem."<sup>7</sup> This type of brief is a complete survey of the data for and against all the significant solutions to a problem. It is obviously a preparatory investigation from which the individual may develop argumentative or expository speeches.

To summarize, there are at least two areas of agreement concerning the interpretation of the debate brief: it is a preparatory outline; and, it is prepared with reference to no specific audience. On the other hand, there is at least one area of difference: some authors consider it to be a written survey of the essential material on a given side of a resolution; others consider it to be a complete view of a problem which includes the pros and cons of the possible solutions to the problems. It is to this apparent difference that I should like to direct your attention.

Let us compare the meaning of the term as it is used in the legal profession with its interpretation by rhetoricians. Strictly speaking, the legal brief that is presented to an appellate court is a written document presenting all the evidence and arguments for a given side of a legal charge. This brief is very much like the debater's case outline because it is composed of the lines of reasoning, facts and elements of motivation. In each situation, the advocate includes in his document only those materials which he believes necessary to establish his case

<sup>7</sup> William A. Behl, *Discussion and Debate, An Introduction to Argument* (New York, 1953), p. 116.

before a particular audience. It may be concluded, then, that the legal brief presented to the appellate court and the case outline used by the debater are virtually synonymous. In neither instance is the document a preparatory instrument; in both situations, they are final and consummate records.

It was pointed out earlier that most lawyers make a complete investigation of the facts, lines of reasoning, and related cases when they are asked to be the attorney for the plaintiff or the defendant in a given case. In this instance the lawyer discovers all the data pertaining to the case in order to defend his position as well as to answer the case of his adversary, but this kind of legal brief is never presented to the court; it is a preparatory investigation from which he may prepare a brief for the appellate court or use an outline guide in presenting oral argument or eliciting testimony before a judge and/or jury. This preliminary outline is sometimes referred to as a brief, but in the strict legal sense, it is not a brief. This initial legal outline is very analogous to the debate brief, if the latter is defined as a complete survey of the pertinent material concerning a problem. In both instances they are documents from which an advocate may prepare a finished oral or written argument. The important point is that the preliminary legal brief is a complete investigation of all the facts and previous cases, both pro and con, with reference to a specific charge. I believe that this should be the generally accepted interpretation of the debate brief.<sup>8</sup>

Just what would be the nature of this kind of brief? Would it differ from the

traditional brief form? Would it differ in substance? The general format would not be changed because every brief should have an introduction, body and conclusion, but there would be some changes in the substance of these main divisions. Let us consider some of the important changes in the introduction. First of all, the caption for the introduction should be "Getting a Perspective" for it is here that the individual learns about the history and background of the problem which helps him to see the specific resolution in light of the total social, political, economic or cultural milieu. Too often the student thinks in terms of the data that will prove the affirmative or negative of a proposition without consideration for the many forces that operate to make the proposition a significant topic for controversy. To illustrate, persons debating the proposition, Resolved, that the United States should cease to give direct economic aid to foreign countries, must appreciate that this proposition is inextricably entwined with the economic, political, and social problems of virtually every country in the free world. Unless the advocate appreciates all the forces which operate to make a proposition significant, much of the argument and thinking will be superficial and sophistic.

Another important part of the introduction is the enumeration of the criteria by which any solution to a problem must be measured. What is it that should be accomplished? Will the resolution under consideration achieve the desired goals? Suppose that students are debating the proposition, Resolved, that capital punishment should be abolished. There must be agreement among the advocates concerning the objectives of a penal code before a debate can take place on the particular

<sup>8</sup> From the survey referred to in the first paragraph, it appears that approximately half of the teachers of argumentation and debate do consider the brief to be a survey of material on both sides of a resolution.

resolution. If the affirmative maintain that a penal code should deter crime and the negative hold that it should not, the debate would not be concerned with the retention or abolition of capital punishment but with the aims of our penal code. It should be obvious that there must be a mutual understanding with regard to the ultimate aims of a general policy before debate can take place on a specific resolution. There are, then, two important changes in the introduction to this type of brief: the selection of the criteria for the evaluation of the solution; and the placing of the resolution in its proper perspective with regard to the total problem.

What changes in the body of the brief will be necessary to make it consonant with the interpretation of the brief as suggested here? The main part of the brief should consist of three parts: an explanation of the suggested solutions to the problem; the arguments and evidence in support of each plan; and, the lines of reasoning and data against each solution. In the introduction, the general problem and the criteria are set forth. In the body, the several plans to solve the problem are explained; and the data for and against each solution, measured in terms of the criteria, are enumerated and reported. Let us assume that we are debating the proposition, Resolved, that the United States should cease to give direct economic aid to foreign countries. The real problem is concerned with the kind of relationship we desire with foreign countries. The arguments for and against the solution to the problems, including the cessation of direct economic aid, must be evaluated in terms of the aims and objectives of our intercourse with foreign countries. The conclusion of the brief merely summarizes the main parts of the investigation.

What is the value of this type of brief for the student of argumentation and debate? First of all, the preparation of a document of this character gives the student a comprehensive view of the proposition. If training in argumentation is to be defended educationally, it should provide an opportunity for the individual to see the proposition in its complete economic, social, and political setting; it should not be a sophistic exercise which trains the student to see but one side of a problem. It is difficult to comprehend how the preparation of a brief on one side of a resolution can really prepare the individual to see the proposition in relation to the larger problem of which it is a segment. One of the most common criticisms of college forensic activity is that the students do not demonstrate a real grasp of the problem involved in a proposition. This is not the fault of the student; it is the result of improper training by the supervisor. If all teachers of argumentation would require students to prepare full and intensive briefs, this objection would be reduced to a minimum. What is more important, the student would be trained to understand the whole problem before attempting to defend any particular plan.

In the process of preparing this type of brief, the individual must discover the criteria or objectives by which any answer must be measured. Too frequently the student looks for arguments for or against a proposition with little or no reference to whether or not they are relevant to the aims. In many debates, the controversy centers around the aims or objectives of a general policy and not the resolution itself. This can make for an interesting debate, but little is accomplished in the way of proving the truth or falsity of the proposition.

A final advantage of the brief which is a complete survey of the pertinent information on a given problem is that it contains all the weaknesses of the several solutions. This should be a distinct asset not only in the preparation of the constructive case but also in planning for rebuttal.

To summarize, I agree with those who hold that a brief should be a complete survey of both sides of a proposition, because such preparation gives the individual a comprehensive insight into the total problem; it sets forth the criteria for the evaluation of the several

solutions; and, it enables the student to see the problem as a whole before attempting to defend any particular answer. In short, the brief can be a real and valuable educational experience instead of a sophistic practice where individuals try to discover arguments to support preconceived prejudices and predilections. It is probable that support from related departments and college administrators would be intensified if students were encouraged to prepare the type of brief herein suggested before participating in class debates or inter-collegiate contests.

OLD WINE IN NEW BOTTLES  
or  
A MODEST PROPOSAL FOR THE REVISION  
OF THE SPEECH CURRICULUM

Harold R. Hogstrom

THE educational discipline which is now known as speech has enjoyed an extraordinarily varied existence. Its passage through history may be described as a series of oscillatory movements—in one era on the heights and in the next in the depths of scholarly esteem. What has happened to the study of speech during the last four generations in America is vividly illustrative of patterns found in the past. During this period we have advanced from "elocution" and the status of a barely recognized poor relation of written composition into a respectable separate field with a voluminous literature and a vigorous body of exponents. The most irrefutable proof of the fact that speech has come into its own as an accredited discipline is the fact that it has already experienced that scholastic phenomenon known as proliferation and is now facing the threat of fragmentation.

In the face of this clear evidence of our prosperity it may seem senseless, if not downright unsporting, to opine that speech may be headed for trouble, but that is precisely what I plan to do in this essay.

All of us have heard much talk about the frills in American education and about the urgent need to trim away these

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frills so that our educational institutions can get down to their real work which is to teach the fundamentals. Indeed, it is quite possible that some of us have contributed to such talk, secure in the belief that ours was one of the fundamental subjects. It may come as a shock, therefore, to some of us to discover that in certain quarters our study is classified as one of the frillier of the frills. School superintendents have been known to eliminate speech from their secondary curricula on this basis. In that body of literature which has been spawned by the "critics of education," speech is not always regarded in a kindly light. In Albert Lynd's epistle to the layman, *Quackery in the Public Schools*, second chapter, 63rd page, W. Norwood Bragance is identified as a practitioner of "Speech—an intellectual endeavor closely allied to Education and working the same market." Mr. Lynd's scorn is undisguised. (Perhaps it is worth noting that his book has been given the ultimate accolade. It is now available to mass audiences in a paper-back edition.)

It has been said that the only lesson to be learned from history is that men do not learn anything from history. However, there is a lesson to be learned from the history of our study. It is this: the rise and fall of speech can be directly correlated with the degree of at-

tention speech teachers have devoted to techniques and methods as opposed to the management of ideas. Whenever speech let itself degenerate into a study of style or diction or gesture, it came to grief. When speech directed its primary attention to the demanding problems of finding arguments, it was vital, relevant and pertinent. It found itself with things to say about things that mattered to people. It is not that techniques are unimportant. When they are used to make arguments more vivid and lucid, they may actually determine whether or not the arguments will win acceptance. But when instruction in speech is interpreted to mean the cultivation of techniques for communication rather than development of skill in managing ideas, then the study is headed for the oblivion that lies just the other side of irrelevancy and trivia.

For those who remain unconvinced that any significant amount of instruction in speech in America today is characterized by a focus on techniques at the expense of substance, I recommend a careful perusal of some of the secondary text-books in our subject. Among the exercises given are lessons in "telephone manners," "conversation etiquette," "selling techniques," and "the business interview." To me it has always seemed rather presumptuous of the speech teacher to undertake to teach his students how to use the telephone. Most of them come to us with at least a thousand hours of flying time at the controls of that instrument. To tell them at this point that they have to be taught how to use it is rather like explaining the use of the piano to Liberace. Granted, he doesn't use it very well but he has some rather firm habits to which he has formed affectionate attachments.

It is perfectly clear that the writers of these textbooks have been engaging in

a laudable effort to provide the teacher of speech with exercises which are adapted to the students' immediate problems on the theory that exercises of this kind are more likely to be interesting to the student. In using this approach, the writers have helped to align speech with the "life adjustment" philosophy of education. According to the principles of this philosophy the proper business of the schools is to prepare the child to achieve successful solutions of the problems that he will face in the adult world. This philosophical approach has been largely discredited for two main reasons: it is extremely difficult to predict what problems the child will have to deal with in his adult life in this chaotically mutating world; secondly, this approach places too much emphasis on "practical" education which tends to be narrowing rather than broadening.

At any rate, units in telephone manners have given to speech a suspiciously frilly look and when superintendents take out their shears and go hunting through their curricula for the unessential, the teacher of conversation etiquette becomes an inviting candidate for excision.

I submit that a speech course, properly taught, need yield to no other educational discipline when judged on the basis of its essentiality. To Aristotle, Cicero, Quintilian and Francis Bacon, the proper concern of the study of speech was with the management of ideas. How much more essential can a study get than that? In invoking the names of Aristotle and company, the writer is seeking to emphasize the fact that we are partakers of a tradition that is without peers among the other formalized studies. In such times as these, it is clear that we need all the friends that we can get. The fact that some of them

may be long dead does not necessarily make them less useful to our cause. Academic respectability is not acquired without the support of the honored dead. Now, a lustng after respectability may sound like a singularly undignified passion, but the pursuer of respectability is only undignified when he must strain into awkward postures to attain it. This need not be true of speech. Although there is a great gulf affixed between ourselves and our honored forbears, the first theoreticians and teachers of speech, we can bridge that gulf and reestablish contact with them by reviving and rejuvenating their system of teaching, the progymnasmata. This is the modest proposal referred to in the subtitle of this essay.

The progymnasmata was used for about 1500 years, from the Roman Empire to the Renaissance. It consisted of a series of graded exercises by means of which students in the Latin Grammar schools were taught public speaking. During this period rhetoric was one of the three standard studies to which every student was exposed. The other two were grammar and logic.

Before undertaking to explain how the job of the rejuvenation of the progymnasmata could be accomplished, there are two other arguments that ought to be advanced in support of the idea of reviving the progymnasmata. As speech teachers we have all heard the lament, "But I have nothing to talk about." The indicated procedure in such cases is to lead the student to a speech subject by means of Socratic questioning. Frequently, we must first overcome the student's determination to portray himself as the dullest of clods in whose life excitement has never appeared. With the progymnasmata this problem is largely solved. The exercises are quite specific. Your determinedly

dull clod is presented with a set of possibilities from which he makes a choice. He is also given guidance in approaching and treating the problem. Another advantage accruing from the use of the progymnasmata is that it gives the speech course a high degree of cohesiveness and progression. Too often our courses are composed of a series of related but not really consecutive subjects. The student gets the feeling that he is dining at an automat where all of the available servings are either desserts, or soups, or entrees. Under these conditions what difference would it make if one had the pea soup and the clam chowder but overlooked the Vichysoisse? It is just more soup. A good course should have an internal structure which leads the student in natural stages from tasks of little difficulty, through others of increasing difficulty, and ultimately to those of great difficulty. Each task accomplished should provide the student with skills which make it possible for him to perform succeeding tasks with growing confidence. The progymnasmata can do this.

In the remarks that follow the writer will describe a few of the exercises of the progymnasmata and attempt to show how they might be adapted for teaching in modern schools. In no wise is this intended to be an exhaustive treatment of the subject. That task would require much more space than is available here.

The first exercise was simply to recount a story. The masters in the Latin grammar schools supplied their scholars with fables from Aesop and other assorted tales from classical lore. In its essentials the assignment did not differ materially from the standard first assignment used by speech teachers today. It has a good deal to recommend it as an introductory experience to public speaking. The average student comes to

us pretty well convinced that he is completely unequipped to stand before a class and speak for such a protracted period as three to four minutes. The narrative speech solves most of his problems. Since he is describing a series of events which follow each other in a natural order determined by a cause to effect sequence, he can rely upon the story to supply the organization of the materials. In addition, the point or climax of the story gives him a definite goal toward which he can work. Once having arrived at it, he knows that he is finished. And he knows from long experience that any group can be expected to sit up and listen when one says, "It all started when—" or "I never thought things would turn out the way they did that first day I—"

This exercise as it was practiced by the old schoolmasters probably wore thin in a rather short time. The fables the boys told were the old chestnuts which everyone knew. But our youngsters have immensely greater resources. Our library shelves are well-equipped with collections of reminiscences, anecdotes, sectional, national and ethnic humor, etc. Our popular magazines provide an endless supply of suitable material. Beyond this the student has his own experiences to draw upon. American teen-agers *must* live lives full of heady adventure, because so many of them arrive on our college campuses as bored and jaded sophisticates.

The second assignment in the pro-gymnasmata also made use of the narrative form. However, the material of the narrative was taken from history or from the recent past. This was a more demanding type of assignment. Actual events are seldom as artfully disposed as fictional ones. The narrator is required to do some editing and supply some emphasis in order to clarify the

events and to help his auditors see the forest among the trees. The fascinating possibilities in this assignment are suggested by what some writers have done with the sinking of the *Titanic*, Pearl Harbor, Lincoln's assassination and the Crucifixion. Other possibilities crowd to mind—the Reichstag fire, the Haymarket Riot, the tragic and senseless Battle of New Orleans. Perhaps it is unreasonable to expect high school students to have sufficient knowledge of history to be able to think of a plenitude of stimulating examples, but it would not be a violation of the rules for the teacher to make up a list of possibilities, providing that the student undertook to do the research himself.

A variation of this exercise, and one that might have great appeal for the gifted and especially imaginative student, is the "alternate possibility" approach. This might be handled with hyperbole in the manner of Baron Munchausen, or in a more realistic way. It is accomplished by speculating about what might have happened if a certain decisive historical event had worked out differently. Suppose, for instance, that Aaron Burr had missed Hamilton. Suppose the Senate had failed to pass the censure motion against McCarthy. Suppose Longstreet had launched Pickett's charge twelve hours earlier. Suppose the Catiline conspiracy had succeeded. The possibilities are endless and exciting.

With the third exercise, called the Chria, the student was introduced to the problems of organization. The student's task was to cite a famous saying, praise the author and tell a little about him, show what led him to make the statement, offer examples in comparison and contrast, cite an instance in which someone else had a similar reaction under similar circumstances, quote other writers on the same topic and,

finally, conclude. The requirements of the assignment are precise. In meeting it the student learns something about unity and coherence, research, the nature of evidence, and, of course, organization. Although the form of the assignment is quite rigid, there is room for originality and inventiveness within it. Our modern scholar might take F.D.R.'s famous declaration about fear in his first inaugural address, show how the speaker followed his own injunction in his personal battle with polio, describe the dreadful condition of the country at the time of his assumption of power, refer to other situations where people have surrendered to hysteria and chaos, cite quotations from other sources on the question of how fear should be dealt with, and finally, show how the dictum applies to us in the age of atomic weapons.

The fourth exercise follows the same procedures but begins with a statement which the speaker endeavors to refute. Our hypothetical student might take Hamilton's infamous remark, "The people, sir, is a great beast," and try to prove that Hamilton's opinion was motivated by his fear of rejection by the aristocracy because of his illegitimacy, that benevolent despots who set out to do what is best for the people usually wind up by doing what is best for despots. For supporting materials our student would not have to look much further than the daily head-lines.

Another exercise in the progymnasmata requires the student to praise or blame a thing. In our notoriously materialistic society such a task seems especially apt. The subjects for treatment are legion. Let us take the automobile, for example. It could be argued that the auto freed the farmer from his bondage to isolation, that it broke down the insularity and provincialism of the

small and medium-sized American town, and that it provided the basis for our industrial system by creating needs and teaching skills that make the whole system possible. Conversely, it could be argued that the automobile is a national curse which is turning us into broad-beamed candidates for the various diseases of degeneration and atrophy; that it is a killer with an insatiable thirst for human blood; and that it is slowly strangling the life out of our cities and choking our arteries of transportation.

I shall mention just one more assignment. This is the comparison. Psychologists tell us that intelligence, whatever that strange quality may or may not be, is revealed most clearly in the ability of the individual to see relationships. (Oddly enough Aristotle came to this conclusion some twenty-four centuries ago. Now that the imprimatur of modern science has been affixed to the theory perhaps we can concede some small measure of wisdom to that much-abused gentleman.) Would it be wholly outrageous to suggest that since intelligence is demonstrated in the ability to see relationships, and since the oration of comparison requires the student to practice the skill of detecting relationships, that therefore the teacher who requires his students to do this may actually be sharpening the student's intelligence? I realize that in some quarters it is deemed the most flagrant kind of heresy to maintain that anything that a child does or has done to him will have any effect on his intelligence. But it is a fact that intelligence as measured by I.Q. tests certainly does vary. Sometimes it fluctuates like Mr. Khrushchev's temper. It is not possible that there may be some small transfer effect on the student's functional intelligence from exercises like these?

In subsequent exercises the student is

led further into the problems of establishing or discrediting propositions. He learns that an opinion must be supported by evidence and that evidence is subject to testing. He also learns that an entirely credible case may be damaged beyond repair by the clumsy arrangement of evidence. But if the student learns no more from his teacher than a healthy respect for tested evidence, then his teacher has given him a gift of incalculable worth. When our students became skilled in the art of establishing proof "by force and strength of reason," they will have become impatient with the unsubstantiated assertion and the easy generality. I can think of no habit

of mind that is more useful to the citizen in a democracy or the scientist in his laboratory.

At risk of sounding like a Fourth of July orator, may I say again that we are the beneficiaries of a magnificent heritage. All of the problems that we face today have been faced in some form by previous generations of speech teachers. We are standing on the shoulders of some giants among men. Let us re-establish contact with our antecedents. We can bridge the gap of centuries by reexamining the *progymnasmata*, avoiding its short-comings, capitalizing on its virtues and adapting it to our age.

## A HOLISTIC APPROACH TO THE TEACHING OF VOICE IMPROVEMENT

Harold M. Scholl

OVER the years, speech improvement teachers have focused primarily on the changes that could be wrought in production of speech sounds, amount of volume, and rate of utterance. Lisps, lalling, and stop th's have been detected and corrected, and students have been admonished to speak louder and slower in speech classes from kindergarten through college. Tests have been devised to detect omissions, substitutions, additions, and distortions of speech sounds, but only occasionally are provisions made for noting voice faults. We seem to be an articulation-oriented profession, relegating voice problems to a secondary position both in our training of speech teachers and in our application of speech improvement techniques.

Yet, we are surely aware of the existence of poor voices among our students. Perhaps our own insecurity is responsible for the lack of emphasis on voice improvement; perhaps we hesitate because we feel that we are treading on ground that is uncertain and somewhat undefined. There is little agreement on terminology describing voice quality; techniques for voice improvement seem vague and haphazard at times; and, in contrast to the easy revelation of articulators, we cannot observe the functioning of the vocal apparatus directly.

Many publications provide extensive

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word lists and drill material for practice on articulation of sounds. We are urged to employ a multisensory approach by evoking auditory, visual, kinesthetic, and tactile cues. On the other hand, when we examine the same texts for voice improvement techniques, we are usually limited to breathing and relaxation exercises, projection, and pitch placement. Speech teachers I have observed and talked with frequently resist these procedures or touch on them lightly in class because they consider them to be intangible and difficult to motivate. While they experience noticeable results with articulation practice, most of them feel woefully unprepared to teach voice improvement.

This condition is indeed discouraging. But the picture actually may not be as dismal as it seems, if we accept the thesis that whenever we work on articulation of sounds in connected speech, we are teaching voice as well, and whenever we teach voice, we are also teaching articulation. The two certainly are not synonymous, but they are interdependent. Unfortunately, common practice does not always exemplify this concept.

Traditionally, textbooks in the field are divided into two sections: 1) voice and 2) articulation or diction. Although this organization allows for clarity, emphasis, and convenience in presentation, it tends to support a dichotomy that pervades our teaching (if and when voice improvement is taught at all). This dichotomy is indefensible when

we consider that the entire organism is involved in either phase of speech production.

Elementally, the basic structure of our language—the presence of sounds which are either voiced or voiceless, sustained or stopped—implies that the articulation of sounds must be accompanied by concomitant laryngeal and pharyngeal modification. No tone can be produced which is not shaped or altered by the position of the tongue, lips, velum, and jaw at the moment of phonation. Moreover, when articulatory and vocal changes are made simultaneously, they are not confined solely to the head and neck region. Vocal utterance represents a patterning of excitation that makes use of the whole being. In his book *The Organism*, Kurt Goldstein presents an explanation of physiological functioning that can be applied here:

Whenever we intend a certain movement we do not innervate *individual* muscles or muscle groups, but a change in the present state of innervation of *all* of the body muscles takes place.<sup>1</sup>

Certainly, adequate production of speech involves total body mechanics. Why, then, should we treat voice and articulation as two distinct entities in the speech classroom?

In addition to empirical evidence, recent experimental findings support the thesis that voice and articulation are interactive. In Buck's investigation involving cleft palate speakers, judges were markedly influenced by the poor ness of articulation when rating amount of nasality.<sup>2</sup> McWilliams found that reduction in consonant errors among children with cleft palates resulted in

<sup>1</sup> Kurt Goldstein, *The Organism* (New York, 1939), pp. 229-230.

<sup>2</sup> M. W. Buck, "An X-Ray Study of Cleft Palate Oral and Pharyngeal Structures and their Functioning During Vowel Phonation" (Ph.D. thesis, State University of Iowa, 1951).

estimates of less nasality.<sup>3</sup> Spriestersbach,<sup>4</sup> Sherman,<sup>5</sup> and Linke<sup>6</sup> also found that faulty articulation affected judgments of vocal quality. Gray and Wise note that the articulators affect the control of exhalation in speaking to the extent that the force of emission of breath varies according to the sharpness and vigor of articulation.<sup>7</sup>

Further interdependencies become apparent when we examine test results on rating and check sheets used in speech classes. Most often, elements of performance on the check sheets are separated into such classifications as appearance, attitude, vocabulary, pitch, volume, rate, intonation and stress, voice quality, and articulation. To be sure, these factors are presented separately for the sake of expedience in analysis. It was interesting to find, however, that the check sheets of students in a fundamentals of speech class at Montclair State College almost always revealed a consistency among several supposedly independent variables. For example, students marked "nasal" for voice quality often had "vowel and diphthong distortions," "slackness," and "poor production on final consonants" also checked under articulation. Frequently, intonation was marked "faulty" because of a whining or plaintive tone inconsistent with meaning or mood. Rate was also marred by prolonged

<sup>3</sup> B. J. McWilliams, "Some Factors in the Intelligibility of Cleft Palate Speech," *Journal of Speech and Hearing Disorders*, XIX (1954), 524-527.

<sup>4</sup> D. C. Spriestersbach, "Assessing Nasal Quality in Cleft Palate Speech of Children," *Journal of Speech and Hearing Disorders*, XX (1955), 266-270.

<sup>5</sup> D. H. Sherman, "The Merits of Backward Playing of Connected Speech in the Scaling of Voice Quality Disorders," *Journal of Speech and Hearing Disorders*, XIX (1954), 312-321.

<sup>6</sup> D. H. Sherman and E. Linke, "The Influence of Certain Vowel Types on Degree of Harsh Voice Quality," *Journal of Speech and Hearing Disorders*, XVII (1952), 401-408.

<sup>7</sup> G. W. Gray and C. M. Wise, *The Bases of Speech* (3rd ed.; New York, 1959), p. 162.

vowels and diphthongs. Students who gave the impression of breathiness were also frequently criticized for insufficient volume, poor voicing of consonant continuants, over-aspiration in the production of [p], [t], [k], and [h], and poor phrasing. Other students, noted for "harsh" and "tense" vocal quality, often had faults in pitch and phrasing, faulty vowel and diphthong production, glottalization on initiation of tone, and rapid or staccato rate.

What I mean to suggest by this analysis is that there is, in effect, a *syndrome* of faults, which, in essence, is what the teacher-critic tries to determine along with the student's self-evaluation through feedback. When we say that a person has a throaty voice, for example, we are electing the term that is descriptive of the most prepotent aspect of his speech. Upon examination and further analysis, other factors of voice and speech will be revealed as contributing to our first impression of throatiness. Furthermore, there are probably supplementary factors of language and personality that could also be subjected to scrutiny if space permitted, and there may be still other factors involved in the act of communication that are not yet identifiable to us. It is advisable, therefore, to include a "general impression" category on check sheets in recognition of the fact that whatever characteristics are isolated for rating, the student is impressing the listener with a total, unified performance. After all, the average listener does not separate the elements received in a unified signal; he responds, rather, to the inevitable triad of oral communication: language, voice production, and sound production. It is to this wholeness that the teaching of voice improvement must be ultimately directed.

The implication is apparent. When we try to remedy any one aspect of

voice and speech, we potentially affect some change or modification in other aspects. If we use the technique of yawning, for example, to relieve hyperfunctioning of the vocal apparatus, we can hardly avoid a concomitant change in the articulation of vowels and diphthongs. If we try to improve the production of voiced consonant continuants, we may involve changes in voice production and timing. We should consider, for example, the possible effects of jaw relaxation on tongue-tip, teeth, ridge articulation; isolated sound and word practice on stress, phrasing, and rhythm; and vowel lengthening on intelligibility of speech. Certainly, techniques for improvement must be employed that focus on and emphasize the specific major source of the difficulty. A system of priorities, therefore, must be established once the syndrome of speech faults has been identified and the most virulent symptom must be attacked first. It is important, however, that the teacher never lose sight of the effects of such an approach on the other aspects of voice and speech production. The realization that no change can take place as an isolated function should make the teacher of speech improvement alert to the danger of the cure becoming worse than the disease.

The following are some techniques for speech improvement which incorporate the concept of the interrelationship of voice and articulation:

1. Intoning or singing followed by saying the practice phrase can be an effective technique to teach students to sustain tone to the end of a thought unit, to maintain a rhythmical flow of tone in speaking, to use an appropriate pitch range, and to achieve firm articulation.
2. Using lip rounded sounds in practice material is helpful for improving projection of tone. The position of the

lips helps in focusing or channeling the tone forward.

3. Many voice problems are the results of faulty stress. In trying to achieve emphasis, students often "squeeze" or force tone. A valuable approach in voice therapy is to teach students that speech is a matter of rhythms; according to meaning we lighten and subordinate some syllables and sustain and strengthen others.

4. The use of high front vowels in practice material may be an effective technique in eliminating throatiness. For example, the phrase "the spirit of political civility is impressive in Washington" almost defies throaty production if we take proper advantage of the [i] sound. The raising and tension of the tongue should relieve pharyngeal and hyoid bone tension and will place the tone further forward in the mouth.

5. The lengthening and strengthening of voiced consonant continuants may help to eliminate many unpleasant voice qualities and result in smooth flow of tone and increased intelligibility and audibility. It is difficult to produce breathy or harsh tone when the vocal cords are approximating and vibrating efficiently on such sounds as [z], [v], [x], and [l].

6. Reaching the production of stop sounds with minimum plosion may be used to minimize breathiness, glottal stops, and indistinctness.

7. The sustaining of [m], [n], and [ŋ] may counteract denasality and, in the presence of nasalized vowels, help place nasal resonance on appropriate sounds. Together with proper timing on adjacent vowels, the strengthening of the three nasal consonants contributes the proper amount of nasal resonance for warmth and color of tone.

8. Exercises designed to develop firm lip closure and precise tongue-tip and velar articulations can help to eliminate

nasality, breathiness, or harshness, as the case may be, because of the heightened activity and tonicity in the muscles of the oral cavity, the pharynx, and the larynx.

9. Encourage the steady movement of tone, within a phrase, from the final sound of one word into the initial sound of the following word (blending or liaison) is an excellent technique for improving rhythm, flow of tone, and rate. It also helps to eliminate fading on the ends of words, glottal attacks on initial stressed vowels, and general breathiness.

A holistic approach to the teaching of voice improvement also precludes the use of breathing exercises and conscious diaphragmatic control. Support for this contention may be found in some of the leading textbooks on speech theory and research. According to Gray and Wise:

... the amount of air actually used in breathing is quite small. . . . Furthermore, the amount of air used in uttering a single phrase . . . is generally little if any more than in casual breathing.<sup>8</sup>

... The importance of the action of the diaphragm has probably been greatly overestimated. . . . Its movement actually is not great. . . .<sup>9</sup>

Van Riper and Irwin note:

... Breathing in of great volumes of air has little value in voice therapy.<sup>10</sup>

... Studies seem to show that no single type of breathing distinguishes good from poor speakers, that training in breathing does not provide better speech, and that new breathing patterns are very rarely made habitual.<sup>11</sup>

Many exercises have been used to teach the control of exhaled breath. Students have been asked to hiss, sigh, or prolong vowels while silently counting until a new breath must be

<sup>8</sup> *Ibid.*, p. 139.

<sup>9</sup> *Ibid.*, p. 145.

<sup>10</sup> C. Van Riper and J. V. Irwin, *Voice and Articulation* (Englewood Cliffs, 1958), p. 288.

<sup>11</sup> *Ibid.*, p. 290.

taken, a procedure that could well lead to more abnormality since it would produce strain and opposition breathing. They have been asked to pant at various speeds and rhythms, a form of behavior that is good for a dog in hot weather but has little reference to sustained human speech.<sup>12</sup>

Perkins believes:

. . . if conscious effort is to be felt during speech the abdominal region is the place to feel it, and this may require some training. Generally, though, the emphasis on breathing for most patients, who do rather well normally anyway, is a sterile endeavor sometimes pursued *ad nauseum*.<sup>13</sup>

Yet, many manuals on voice and speech improvement—even the newest ones—extol the virtues of breathing exercises and control of the diaphragm.

It seems reasonable to assume that if an individual has reached school age without developing any serious respiratory ailments, it is unnecessary and perhaps even damaging to replace his normal, unconscious breathing habits with altered, self-conscious breathing habits. Focusing attention on the diaphragm itself as a point of control of outgoing breath merely perpetuates a myth, since the diaphragm is passive in exhalation and offers no sense of position. The muscles that exert the most control on breathing are, in fact, below the diaphragm. Avery, Dorsey, and Sickels recommend that a speaker should maintain:

. . . an easily erect posture by (a) securing a firm base, the feet being far enough apart to suggest confidence without aggressiveness and the muscles of the legs being held in a state of elastic tension; (b) making the lumbar curve normal by contracting the lower abdominal and the gluteal muscles and maintaining this contraction in a state of tonicity.<sup>14</sup>

<sup>12</sup> *Ibid.*, p. 291.

<sup>13</sup> W. H. Perkins, "The Challenge of Functional Disorders of Voice," *Handbook of Speech Pathology*, Lee Edward Travis, ed. (New York, 1957), p. 869.

<sup>14</sup> E. Avery, J. Dorsey, and V. Sickles, *First Principles of Speech Training* (New York, 1928), p. 52.

Perkins describes a similar technique for voice therapy, as follows:

. . . Have the case plant his feet as firmly as if he were lifting a heavy weight. He should stand erect with no sense of tension in the upper chest, shoulders, or neck, but should still feel as though he were pulling himself into the floor.<sup>15</sup>

The importance of the muscles from the abdomen all the way down to the feet is dramatically illustrated, for example, when we hear the extremely weak voices so common among persons suffering from pathological hypotonicity of the antigravity muscles.

Good voice production normally requires the simplest kind of body mechanics to achieve a state of tonicity for speaking. It is advisable to teach a student to develop efficiency in using the anti-gravity muscles to support the outgoing tone, and to use the parts above the larynx to gain firm and vigorous articulation. Voice training need not be any different in spirit from training to become a competent amateur in some sport. The speaker should strive for good form, just as the athlete must. This implies the economic, efficient, and coordinated adjustments of all of the parts of the body in the set, the performance, and the follow-through. This concept may be applied in the speech classroom by demonstrating that any activity that involves an equal and opposite reaction of energy to pressure placed firmly against the floor will result in good muscle tone for the production of efficient and pleasant voice and firm articulation. The resulting lifting or boosting action and big muscle support should help the vocal cords to approximate smartly. Thus, the escape of unphonated air may be minimized in the breathy speaker, and "squeezing" or tightness may be diminished in the voice of the tense speaker.

<sup>15</sup> Perkins, p. 867.

These suggested therapeutic techniques are but a few illustrations of the ways in which any one approach may effect multiple modifications in a practical and logical way.

There need be no fear or avoidance of the teaching of voice improvement. We would all agree that the major objective for our students is the acquisition of more effective techniques of oral communication for everyday use. To

this end, the rationale for our teaching methods must be based on the conviction that speech consists of more than the mere sum of individual words and sounds. We need to demonstrate an awareness that good speech consists of purposeful language in which meaning and mood are communicated by the synthesis of accurate sound complexes in appropriate phrases, tones, tunes, rhythms, and stress patterns, all bound by the cycle of communication.

## "WHAT LITERATURE SHOULD BE USED IN ORAL INTERPRETATION?"

Ned E. Hoopes

ALTHOUGH some educators complain that oral interpretation is no longer an academically acceptable subject, at least one course in oral interpretation is still being taught in many colleges and high schools. Students rarely intend to become professional public speakers, yet they continue to enroll in oral interpretation courses; therefore teachers of oral interpretation are particularly interested in proving that their courses are worthwhile, and to do so they want to make them as effective as possible. One of the big questions they ask, is "What should be interpreted in a class of oral interpretation?"

Almost any oral interpreter would automatically answer such a question by saying that he interprets literature. The teacher, however, knows from experience that the term "literature" can mean almost anything. Most of the textbooks written in the field do include some literature for interpretation, but the selections are often not the best examples of literature, or else the selections have been used so many times they have lost their appeal. For these two reasons teachers don't wish to limit themselves to the literature included in the textbooks; they wish to know how they can, as teachers evaluate literature, in general, and help their students to choose wisely from the wide field of selections that are available.

With this problem in mind, fifteen

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specialists in the field of oral interpretation, who are teaching at fifteen major universities in the United States, were asked a series of questions about their criteria for selecting literature to be used in their classes. The specialists asked were: Moiree Compere, Michigan State University; Charlotte Lee, Northwestern University; Magdalene Kramer, Teacher's College, Columbia University; Sara Lowrey, Furman University, Greenville, South Carolina; William B. McCoard, University of Southern California; Garf B. Wilson, University of California at Berkeley; Ray Irwin, Syracuse University; Charles P. Green, University of Oklahoma; Martin Cobin, University of Illinois; Rollin Quimby, University of California at Santa Barbara; C. M. Wise, Louisiana State University; Lionel Crocker, Denison University; Lael J. Woodbury, Brigham Young University; Albert O. Mitchell, formerly at the University of Utah and R. C. Hunter, Ohio Wesleyan University. The comments made by these authorities are so direct and interesting that they should be of some value to the teacher who is attempting to establish his own standards for evaluating literature to be used for oral interpretation.

### WHAT IS A CLASSIC?

One of the fundamental issues that teachers and students face in selecting literature is to determine what is meant when the term "a classic" is used. Each person may have a different idea of what is meant by the term. In order

to try to come to a concrete definition that might be useful, the specialists were asked to define the term "classic" or "classical."

Many specialists define a classic as any piece of literature that has lived through the ages. Garf B. Wilson says however, that he does not think a distinction should be made at all between classical and non-classical literature in the classroom because there are such individual differences in the needs of the students that most literature can be useful. William McCoard says:

I use the term "a classic" to mean different things at different times. "Classical" literature usually has certain conceits, artificialities, elegances, which do not destroy its excellence; however the term "a classic" may mean literature of the first rank that has stood the test of time. I don't apply either of the terms to folk literature, however.

Ray Irwin says that "a classic" in literature is to him, "a work of the highest class of acknowledged excellence, and also one of a certain age." Charles P. Green says:

I suppose, accurately, literature opposed to romanticism is classical literature, but the frequent class usage of the term "a classic" means any literature that has lived through the ages, not merely existed. My students are asked to select works of authors who have achieved a worthwhile literary reputation. "Classical" literature, by that qualification, may be literature of any period, even contemporary literature.

Martin Cobin believes a distinction must be made between the terms *classical* and *classic*. He says *classical* selection uses "ideas and/or forms used by or based upon, correctly or not, the Greeks and Romans;" a *classic* selection is one which has lived through the ages. Moiree Compere says:

Any literature that has lived through the ages is classical, but one would have to define "ages" to know what the definition means. A classic is a selection of literature which makes a universal appeal to large numbers of people

over such a period of time as to prove its worth in aesthetic satisfaction. Its "livingness" is proved by its "lastingness" in the true affections of cultured people.

Charlotte Lee says she "almost never uses the term 'a classic' because of the possibility of confusion," and it is easy to see why other teachers might also find the term confusing.

Although most of the authorities maintain that the term "a *classic*" has different meanings at particular times, the one definition that seems to be used most often by the oral interpretation teacher in the classroom is that "a *classic*" is a selection from literature that has lived through the ages.

#### WHAT LITERATURE IS ENHANCED BY ORAL INTERPRETATION?

Most teachers agree that some literature is improved by reading it orally; some teachers even maintain that all literature is enhanced by oral reading. There are some teachers, however, who feel some literature was written to be read silently.

Martin Cobin suggests that all literature is improved by oral reading, but all literature is not necessarily useful in oral interpretation.

Any literature is enhanced by oral interpretation, but such interpretation does not make all literature meaningful to the audience. Whatever appreciation one has of a literary work will be enlarged by hearing it read aloud.

Moiree Compere amplifies this point by saying that some literature is better appreciated by silent reading because of its complexity, although it was originally designed to be read aloud.

All poetry, except philosophical or highly difficult poetry, is better for being read aloud. It was written for oral reading and the correlation of sound and sense will always make it better. We are not sensibly affected by the rhythm in silent reading, and that is the most important single thing in poetry. We

have divorced music (speech kind) from poetry which can be supplied to it only by the human voice. Vachel Lindsey was the greatest exponent of this, both in his writing and his own reading. Thomas Wolfe's prose was meant to be read aloud. The lovely stories of Hans Christian Anderson come alive with the human voice. This is true of all literature except from writers like Milton, and a great deal of Emerson. Such deeply philosophical poetry requires re-reading and meditation.

Lael Woodbury says "Any literature should be better because of oral reading; however selections which are too complex for the listener to follow should be reserved for silent reading."

Charles Green says:

"Almost any selection of literature that one can think of would be enhanced by oral interpretation. The difficult task would be to list selections of literature which would not be enhanced by oral interpretation."

William B. McCoard says, "I feel *any* literature *may* be enhanced by excellent speech—except literature written by eye minded writers who have forgotten the basic nature of the word."

Garff B. Wilson says, "I believe *all* literature is enhanced by effective oral interpretation. Wasn't all literature originally addressed to the ear?"

Sara Lowrey says, "I couldn't select particular selections out of the vast amount of literature available, because nearly all literature is better when it is read orally."

Charlotte Lee says, "There are hundreds of selections which are enhanced by oral interpretation."

It is interesting that the specialists agree that almost all literature can be improved by oral reading; however most of the specialists say that literature which is not too complex or philosophical is most effective for use for oral interpretation.

#### SHOULD LITERATURE FOR ORAL INTERPRETATION HAVE AN ETHICAL VALUE?

Literature, according to some literary critics, should teach or instruct; according to other critics, literature should entertain and, therefore, does not have to teach a moral lesson.

Moiree Compere says,

If literature has any lesson to teach, that lesson should be ethical; however, much literature exists for beauty alone and is its own excuse for being. Poetry has been made distasteful mainly because teachers had to drag in a moral *willy-nilly*. Poetry is not written for moral value. When it is written to teach, literature, should be ethical; when it is written to be beautiful it should be enjoyed.

William B. McCoard says, "Interpretation is an investigation of, enjoyment of, and sharing of good literature. Although literature does not have to teach a lesson, it should be sincere and not superficial."

Albert O. Mitchell says,

It is necessary, in my own personal opinion, for literature to have ethical value if it is to be used in oral interpretation. Art and ethics cannot be separated if our civilization is to continue to exist; however, one cannot apply a strict standard of ethical values to every selection to be used in oral interpretation anymore than one can say poetry always has to make sense.

Rollin Quimby suggests on one hand, "Literature should stimulate a noble or ethical response in its readers; on the other hand, it does not have to be 'good-goody' itself else how would Macbeth be defended as having ethical value?"

Lael Woodbury maintains, "Literature does not necessarily have to have an ethical value in the sense that it tells us we must be good children, but it should support the dignity of man."

Martin Cobin observes that he can't see how literature can help but have an ethical value," and Charlotte Lee

adds, "For me—yes, literature should have an ethical value. For students—no, it does not have to have one. The only ethical value it demands is in terms of good taste of expression. People's ethical needs and standards differ."

#### PERSONAL CRITERIA FOR EVALUATION OF LITERATURE TO BE USED IN ORAL INTERPRETATION CLASSES.

Several of the authorities say that above all else they demand that literature to be used in Oral Interpretation classes must be interesting. C. M. Wise says "Literature must interest the reader, stimulate the audience, and justify the time spent by both." Albert O. Mitchell adds, "Literature is worthy of oral interpretation if it is interesting."

Other authorities demand that literature used in oral interpretation have real literary merit. For instance, Lael Woodbury says, "Literature for use in oral interpretation classes must contain elements that are timeless, it must stimulate individual imaginative activities on the part of the reader, and it must be unique and original in comparison with literature of the same *genre*."

Lionel Crocker asks certain questions about every literary selection to determine its suitability before he uses it with his classes:

Does the literature require the student to do library work for better understanding? Does the literature make the student enthusiastic about it? Does the literature have the power to make the student become so involved in it that he is uninhibited on the platform? Does the literature allow the student to use his own imagination? If it does all these things, then the literature is worthy of oral interpretation.

Substantiating this same viewpoint, Ray Irwin says, "Literature having a claim to distinction on the ground of beauty of form or emotional effect or both, is literature to be used in oral interpretation." Charles P. Green also suggests

that literature for oral interpretation should be of certain literary merit. He says,

Works used in oral interpretation should possess literary merit. They should be selected from recognized writers—these may even be contemporary writers. To be most useful the literature should be the works of authors who are well-known and who have been favorably regarded by contemporary literary critics.

Moiree Compere says,

Good literature suitable to the interest and emotional level of the student who, through identification in the living depicted by the material, expands his own living and develops his personality, is worthy of oral interpretation. Any selection to be good must have a "living" quality which can be transferred through the vitality of the student to an audience who also participates in the vicarious experience of sharing.

Martin Cobin says,

If literature is to be used in oral interpretation, the author of the literature must possess a significant insight, and reveal it in a form which is arresting, comprehensible and suitable to the intellectual and emotional content of his expression.

Several specialists feel that students should be allowed the opportunity of making their own choices of material for use in classes.

Rollin Quimby, for instance, says, My personal criteria are very simple. A teacher buys a good anthology of fine literature and spends some time showing the students the difference between a poet and Don Blanding. Then he brings the student face to face with the literature in the text and tells him to express orally all he finds there. Make him *read*. Interpretation techniques can be taught anytime and without a text. . . . The main thing is to escape from the traditional material students learned in high school and to make them explore a group of really good writers. Children's literature, AP dispatches and all other things so loved by would-be radio announcers should be exiled to a broadcasting class. Anyone who can bring the dialogue of Hemingway's *Killers* to life will have no trouble with lines such as "The little toy dog

is covered with rust," or "from Washington today came news of a European crisis."

Magdalene Kramer says, "In teaching I choose materials for oral interpretation to meet the particular needs of the students; therefore I have no personal criteria."

Sara Lowrey says,

Literature that is worthy of the time of the reader and listeners is worthy of oral interpretation. It seems to me that people in oral interpretation are too inclined to emphasize certain specific selections that have appeared in textbooks, won contests or been heard in public programs as being literature worthy of oral interpretation. To a certain extent this practice is legitimate; however, I want my students to select material *themselves* which suits *their* purpose, guided by certain principles such as: personal taste (which must be ever widened with study and practice), suitability for the audience and occasion, and timeliness. Of course timelessness is an important factor too, as are introductions and arrangements. . . . When I appeared on a convention program a few years ago I passed out mimeographed material. A friend said to me afterward, "When you passed out the sheets I could not see how you could give anything worth hearing with one of the selections that you had included, but when I heard you read it, that

poem made the deepest impression of all on me!"

Charlotte Lee says, "I have only a few personal prejudices in selecting literature for oral interpretation classes. I will even let a student use material I personally dislike if it measures up to the literary standards of universality, individuality and suggestiveness."

William B. McCoard explains why he thinks students should be given the opportunity to select literature for themselves:

Practical consideration of time limits make long selections unsuitable for the classroom. The student needs to be encouraged to know or investigate the world of literature for himself. If literature is an important heritage, we as students of literature should be best equipped to find its values and excellences—for ourselves.

Although there seems to be no single criterion for evaluating literature for use in oral interpretation, the comments made by the specialists may be helpful to teachers and students who are attempting to form their own standards of judgment.

## SOME PROBLEMS AND SOLUTIONS IN TEACHING GROUP DISCUSSION

Lloyd I. Watkins

THE group discussion problems and their suggested solutions discussed in this article are concerned with what Donald K. Smith called the "purposive, rational, literate and productive conversation"<sup>1</sup> of small groups of people. I am not concerned with symposium, nor with the forum, nor with the particular, specialized situations in which group discussion might occur. These comments, then, pertain to that type of procedure involving small groups of students, usually from five to ten, in which one student serves as a chairman and guides the others in a conversational exploration of some problem, generally before an audience of other students. This is sometimes called "panel discussion."

The materials for this article are the result of correspondence with men who are acknowledged leaders in the area of discussion.<sup>2</sup> Each has been active in teaching discussion, and each has written at least one book on the subject. From this correspondence, seven problems emerged. These problems, with suggested solutions, are listed with no attempt to distinguish among them as to their relative importance. Some of the correspondence listed but one problem, while others listed several.

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<sup>1</sup> Smith, Donald K. "The Discussion Course at Minnesota: A Liberal Arts Approach," *The Speech Teacher*, September, 1958, p. 191.

<sup>2</sup> Permission to quote from the correspondence was secured from all those quoted.

### PROBLEM ONE: INADEQUATE PREPARATION ON THE PART OF PARTICIPANTS

This was the problem most frequently mentioned. As Professor Waldo Braden of Louisiana State University wrote, "To most people, discussion seems so simple." Professor Halbert Gulley of the University of Illinois was more emphatic in his description of "discussers who think that something magical will emerge from six empty heads just because they are seated around a table."

Various suggestions were given to encourage more thorough preparation. Professor Lionel Crocker of Denison University offered an idea with which several others agreed—that the selection of a discussion topic is an important factor in motivating preparation. He stated:

It is necessary to choose a subject that is within the competency of the student members. A subject with which the students have lived for a long, long time. It is possible to get questions for students that have been the subjects of bull sessions, such as, religion, marriage, choice of college, grades, fraternities, sororities, men, women, dating.

Professor Gulley agreed, but cautioned that some of these very questions which have maximum student involvement are questions on which there is insufficient research materials. He said:

I have also tried to encourage discussion of questions where the student's involvement and the availability of extensive research materials coincide. Perhaps the most successful series of questions which we have turned up lately have asked: What, if anything, should we do

to reduce the number of crimes committed by youth under twenty?

Professor A. Craig Baird of the State University of Iowa was also concerned with good topic selection. He stated that he "guides the group" in their selection, although the group ultimately votes on the topic to be discussed. Professor Baird then encourages a move to the library; he said, "I help each—without too much 'guidance'—to move into the midst of plenty of source material." To further ensure thorough preparation, Professor Baird has his group go through a series of preparatory discussions in which the question chosen for discussion is defined and analyzed, and solutions are suggested. This readies them for the final "panel" discussion, which is expected to be the culmination of all that has preceded it. Following this discussion, the group presents on paper a synthesized, documented report of its experiences. Professor William Behl of Brooklyn College believed that another remedy for inadequate preparation is to require that a discussion brief be handed in prior to the presentation of the discussion. Finally, we have a very specific suggestion, this one again from Professor Crocker:

I try to get the students to draw up a list of 10 pertinent questions which they have before them during the panel. These questions may be grouped under headings to facilitate use. But if the student thinks he can draw out another student's opinion by a question, he uses it. This is about the only direct preparation I can get the students to do for a panel.

#### PROBLEM TWO: INADEQUATE PARTICIPATION

All of us have experienced the student discussion in which free verbal interchange fails to develop. Professor Gulley mentioned this problem, and stated that he believed that the best solution to it was again through care in selection of

the topic. It is important that the topic selected be one with which the students are involved and in which they are interested. No amount of coaxing by the chairman is likely to take the place of a genuine desire to communicate about something that is vital.

#### PROBLEM THREE: LACK OF CONVERSATIONAL QUALITY

How are we to develop a conversational, and at the same time, orderly quality in discussions? Professor Jeffery Auer of Indiana University wrote concerning this:

I would describe a major problem in the teaching of panel discussion techniques as the development of a conversational quality, but still retaining a sense of order and coherence. On the one hand this may take the form of a series of little speeches (when the group has not spent enough time in planning for the logical progression of the discussion), and on the other it may take a stilted quality (if there has been too much preliminary planning even to minor details) that makes it artificial play acting even though in conversational form. To cope with this problem the members of the panel ought first to be individually saturated with the subject matter, second to draft together an over-all topical outline phrased in question form, and finally they should avoid any detailed consideration of answers to these questions. If the members of the group have a clear understanding of a panel as a logical and orderly discussion in public, the result in discussion may then have a kind of freshness that is impossible to achieve if each person anticipates too well what each other one will say.

Dean James McBurney of Northwestern University warned, as did Professor Auer, against too much structuring, particularly by the moderator. He stated:

A predetermined outline insisted upon by the moderator can kill freshness and spontaneity in such discussion. A skillful moderator will be able to evolve an organization and structure out of the contributions of the group rather

than imposing upon them some predetermined outline of his own.

The problem, then, becomes one of achieving both coherence and spontaneity. Avoidance of a moderator-imposed outline as suggested by Dean McBurney, and use of a loose, group-drafted topical outline in question form as suggested by Professor Auer should provide sufficient order as well as an atmosphere which encourages free and spirited give and take.

#### PROBLEM FOUR: USE OF STEREOTYPED ANALYTICAL PROCEDURES

This problem, which concerns debate as much as it does discussion, is succinctly explained by Professor Carroll Arnold of Cornell University. He wrote that students:

... perform the analysis of a problem in a mechanical fashion and fail to diagnose its peculiar nature. Having set up a kind of 'card file of data' on the problem they will proceed to examine solutions to that problem without much reference to the total meaning of the data they have employed. I have tried to get at the difficulty, not at all successfully, by urging each group to verbalize the 'crisis aspects' of the problem before going on to establish goals or examine solutions. Occasionally, this verbalizing of the 'point we hurt the most' results in wiser evaluation of solutions. . . .

This problem of the ritualistic analysis of propositions in discussion and debate certainly deserves more time than it is generally given. We must make clear to our students that possession of a formula for analysis does not guarantee that good analysis will result if it is but faithfully applied. We must teach them that analytical formulae, like most formulae, are not sacrosanct; they will have to be altered frequently to adapt them to different matters.

#### PROBLEM FIVE: USE OF FAULTY EVALUATION TECHNIQUES BY THE TEACHER

Professor Auer believed that the evaluation of discussions raised many difficulties for the teacher. He wrote:

To follow the discussion so intently in order to make a record of each individual's contribution may result in a failure to judge properly the total effect of the group. One way to attack this problem is to assign to several individuals in the audience specific matters for evaluation (such as quantity and quality of evidence, logical order and coherence, progress toward goal, etc.), or to assign them to watch closely all that is done and said by one individual member of the panel. Then the senior observer may keep himself free to take an over-all look at the panel and its performance. Whatever variation of such a pattern is used, I believe that it is important to involve several members of the audience, as well as the instructor, in the task of evaluation.

While the use of student evaluators is often very effective. Professor William Utterback of Ohio State University warned that a panel of student judges:

... have an incorrigible tendency to rate high the talkative, lively members without much regard to the value of their contributions.

It would therefore be wise to indoctrinate student raters carefully, and perhaps to reserve the right to change a rating which is obviously unsound.

#### PROBLEM SIX: THE IDLE AUDIENCE

Professor Utterback asked, "What do the students who are not participating in panel discussion do, if they are not rating those who participate?" He stated: The rest of the class can be asked to listen critically and perhaps to perform special observer tasks and report later orally or in writing. This is not without educational value, but I have long felt that the law of diminishing returns sets in rather early on the educational value of just listening to discussion by others. Ideally the class should be divided into several small groups, so all are involved in practice at the same time.

This, of course, would eliminate the audience aspect of the situation, but it would certainly be more economical of time. In any performance type of speech course, too much of the students' time is frankly wasted as they listen to others. Professor Utterback sets forth a method for evaluating these concurrent discussions in the Fall, 1958 *Speech Teacher*.<sup>3</sup> This method is based upon the student's ability to choose correctly the preferred solution to carefully formulated problems which have several possible solutions mentioned. While the procedure is unique, it warrants a more widespread trial by teachers who are tired of seeing students "observing" for several weeks of each semester.

#### PROBLEM SEVEN: INADEQUATE GRASP OF DISCUSSION FUNDAMENTALS

Professor McBurney believed that some group discussions fail because the participants have not been thoroughly taught the methods and purposes of group discussion. He stated:

Lacking this background, the student is likely to approach panel discussion in the spirit of the advocate and debater. This tends to defeat

<sup>3</sup> Utterback, William, "Evaluation of Performance in the Discussion Course at Ohio State University," *The Speech Teacher*, September, 1958. p. 209-215.

the purpose of panel discussion as I understand it. . . . I often find, too, that students confuse panel discussion with symposiums. This leads to the mistake of trying to make a series of public speeches rather than conducting a conversation in the hearing of the audience.

Anyone who has suffered through a discussion where the students have decided that half must be "pro" and "con," or one in which they have divided up their subject matter responsibilities, will heartily agree that an extra period spent on fundamentals may pay handsome dividends. Perhaps recordings of good discussions would illustrate proper methods, and recordings of poor ones more clearly point out the faults under consideration.

Thus we see that even experts in discussion have many problems with their students similar to those which confront the rest of us. Perhaps their attempts to find solutions to these problems will suggest additional techniques to other teachers of group discussion. With business and professional circles placing such heavy emphasis on discussion procedures for solving problems, we must be constantly alert for better methods of teaching in this important area.

# PROGRAMMED LEARNING FOR THE FIELD OF SPEECH\*

L. S. Harms

## I

THE problem of the best balance between theory and practice has not been solved for the basic speech course. The different proportions of time allotted to each varies from department to department, among instructors within a single department, and often for a single instructor from semester to semester. Arguments for one emphasis or another may be heard at our conventions and read in our journals.

There would be little point in discussing this problem again, except that it appears we can now have more practice and get our theory, too. Numerous newspapers, magazines and professional journals have carried accounts of a new educational development. This single development called *Programmed Learning* has been identified with: *Automated Teaching*, *Teaching Machines*, *Self-Instructional Procedures*, *Programmed Texts*, *Tutor Texts*, and *Scrambled Books*.<sup>1</sup> The term programmed learning directs attention to the basic operation of arranging information in an easily mastered, completely self-instructional sequence.

The increase in college enrollment

forces us to consider new procedures. The corresponding increase in class size has already required numerous small-scale adjustments. Before last year's temporary modification becomes next year's defended tradition, an attempt to determine an optimal ratio of practice to theory is in order.

## II

Learning<sup>2</sup> has been widely studied in the past decade. In general, it has been found that learning occurs most efficiently when a student makes a response in the presence of a unique stimulus or cue and discovers immediately whether his response is or is not appropriate. When these conditions are present, the kind of learning of interest to speech educators can be expected to result. That learning may occur under other circumstances is not at issue here. That learning will very probably result from the appropriate arrangement of these events—stimulus (S), response (R), reinforcement (X)—is central to the development of programmed learning.

Of the familiar teaching situations, the tutorial most closely fits the requirement of the S-R-X learning model. Notice that the tutor presents stimuli (S) of information and questions. The student responds (R) with answers and counter-questions. The instructor positively reinforces (X) the student's re-

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\*A mimeographed programmed textbook parallelling the present article is available from the author.

<sup>1</sup> A "Source book" edited by A. A. Lumsdaine and Robert Glaser: *Teaching Machines and Programmed Learning* (National Education Association, 1960), pp. 1-724, is the most comprehensive work available; see also E. H. Galanter (editor) *Automatic Teaching: The State of the Art* (New York, 1959).

<sup>2</sup> See, for example, Reed Lawson, *Learning and Behavior* (New York, 1960); or O. Hobart Mowrer, *Learning Theory and Behavior* (New York, 1960).

sponses when they are appropriate. A student learns from his sessions with his tutor even when he fails to learn in the modern classroom. We attest to the soundness of this process every time we send a student to a tutor for special assistance. The titles *Tutor Text* and *Self Tutor* are intended to stress the parallel between the learning program and the tutorial.

The S-R-X model fits the activities of the basic speech course moderately well. The instructor presents information and gives assignments as a stimulus; the student prepares and presents a speech as a response; when the audience and the instructor reinforce those events we call effective speaking, we expect, and find, a subsequent improvement in performance.

The speech classroom differs from the tutorial in the amount of interchange between instructor and student. A student receives more stimulus information per hour in the classroom than he does in the tutorial; however, in the tutorial, he makes substantially more responses and receives substantially more reinforcement. Experimental data indicate that immediately reinforced responses are necessary for efficient learning. Hence, the more responses a student makes which receive immediate reinforcement, the more rapidly and surely he will learn. The tutor and the learning program most effectively arrange these conditions for the student.

### III

Learning programs differ from conventional textbooks in several important aspects. A program contains more detail, requires active participation from a student, and presents information in a carefully graded sequence. The over-all program plan more closely re-

sembles the structure of a speech than that of an essay. Immediate reinforcement or feedback as presented by the program provides the student with an assessment of his response in the program just as the reaction of the audience should inform him of the effectiveness of his speech while he is presenting it. The concept of programming has a parallel in the logically complete, carefully ordered set of instructions, or "program" required by a computor.<sup>3</sup>

While the *art* of program development for human learners is still in its early stages, programs permitting rapid and accurate computations have been developed to instruct the unimaginative and unmotivated mechanism of the computor. Some of these programmed instructions for the computor result in complex adaptive activities, which, for humans, we would confidently call learning. While the electronic "learner" requires only that a program be logical, complete, and unambiguous, the program for human learners must be equally well adapted to our peculiar capabilities.

A program for learning phonetic transcription could be organized according to several plans. Order of sound acquisition, frequency of sounds in the language, random order, Jacobson classification, IPA classification are some of the available sequences. The presentation of a given sound could likewise be ordered in several effective sequences, though adequate testing could be expected to reveal that one order is more nearly optimal than the others. For the sound [ð], both foreign and native stu-

<sup>3</sup> Roger Nett, and Stanley A. Hetzler, *An Introduction to Electronic Data Processing* (Glencoe, Illinois, 1959), pp. 78-117; see also W. Ross Ashby, *Design for a Brain*, second edition (New York, 1960), pp. 1-17.

FIGURE 1

Step	Stimulus (on tape)	Response (on card)	Reinforcement (on back of card)
1.	ðen	ðen [- - -]	ðen
2.	ðæt	ð [— æt]	ðæt
3.	ðə	[— ə]	ðə
4.	beɪð	[ber—]	beɪð
5.	faðə	[fa—ðə]	faðə

Students learn through this series of graded steps.

The small step progression guards against unwanted errors in the early learning stages. Making errors takes time and results in confusion, therefore a learning program is built for better than 90% correct responses. The student will probably transcribe [ð] the first five times without a single error.

frequently employed step is also the simplest. For instance, for the content of this article, a typical step would present a sentence or two of information, in the S-R frame, require the student to respond by writing a key word in a sentence, in the S-R frame, and permit him to check in the X frame to determine immediately whether his response was or was not correct.

FIGURE 2

#### STEP NO. ....

S-R frame (or information-question frame)

Programmed learning is completely self-instructional. The student learns from a program without aid from his instructor. A program permits a student to ..... by himself.

#### X frame (or answer frame) learn

All sounds and symbols may be introduced in this highly structured context. Gradually the prompting devices can be diminished and the difficulty level of the material may be increased. This transition must be systematic and graded or the student will drop below the required level of accuracy.

The structure of a program for phonetic transcription is easy to describe and the amount of learning from such a program can be readily tested. The content or theory of the basic course could as readily be programmed. When the program does not require an auditory stimulus, it is considerably easier to develop and test.

For presenting information, several types of steps have been used. The most

The phases in program development read very much like instructions for speech preparation.

1. Define and analyze the subject to be covered.
2. Collect and organize information.
3. Decide exactly what a student must know to begin the program and what he is to know when he finishes it.
4. Begin writing program steps according to the S-R-X model and continue until you have covered the subject.
5. Try the program out on a few students.
6. Note the location of response errors in the program and test to see if the student has learned what you expect him to know.
7. Revise the program by adding, refining and reordering steps.
8. Continue revising the program until it accomplishes the purpose it was developed for; revision may be continuous if required by research findings or changing local conditions.

Programs have been developed for English grammar,<sup>4</sup> Russian, statistics,<sup>5</sup> calculus,<sup>6</sup> human behavior,<sup>7</sup> algebra,<sup>8</sup> and several other topics. For the field of speech, materials requiring considerable practice such as phonetic transcription and speech preparation lend themselves to programming.

#### IV

Once a program has been developed, it is necessary to have an effective means for bringing a student in contact with it. The information-question frame must be separated from the answer frame without being far from it. The student needs to be able to learn immediately if his answer response is or is not correct. Any method which accomplishes this juxtaposition will serve. Looking ahead, or "cheating," may be of concern and is controlled by some but not all devices. Three types of presentation devices have emerged.

The *Programmed Textbook* outwardly resembles a traditional workbook. The student reads the information, constructs his answer, turns to the following page to check his answer, and then goes on to the next page to the information-question frame. Answers are both required and corrected. This type presentation does not control cheating, but does have the advantage of requiring no laboratory space. It is economical.

The *Scramble Book*, instead of requiring the student to construct an

answer, allows him to choose an already constructed answer; in this sense, it resembles a multiple-choice test. The student studies a problem, works it out, and then chooses the one out of several answers he considers to be correct. If his choice was correct, he goes directly to the next problem. If his choice was wrong, he is directed to go to another page where he finds an explanation of his error. Each wrong answer to a given problem sends a student to a different page of the book. The scramble book does not require laboratory space and is moderately priced.

The *Teaching Machine* presents the program under controlled conditions. The program is locked into the machine, thus ruling out the possibility of looking ahead at the answers. Many models keep a record of errors. Frames are advanced quickly by turning a knob or pushing a button. Machines require space and maintenance. They cost from about twenty to several thousand dollars.

The student who completes a program without aid from his instructor may be expected to have learned *at least* as much as he would by reading a conventional text and discussing it in class. Reported results favor the student who worked the program. *How much* better the program is can be tested, but this is no longer of great importance. Each time a student completes a learning program, additional experimental data are available. Time spent in completing the program and percentage of errors are respectable measures. The entire program may be viewed as a long constructed answer test. The problem now is to devise optimal programs.

#### V

The modern student is assisted in refining and augmenting his speech skill by an array of mechanical gadgetry

<sup>4</sup> Joseph C. Blumenthal, *English 2600* (New York, 1960).

<sup>5</sup> *Fundamentals of Russian, and Statistical Inference*. Staff written (Albuquerque, N.M., 1960).

<sup>6</sup> *Introductory Calculus*, Staff written (Encyclopedia Britannica Films, 1961).

<sup>7</sup> James G. Holland and B. F. Skinner, *An Analysis of Human Behavior* (New York, 1961).

<sup>8</sup> Norman Crowder and Grace A. Martin, *Adventures in Algebra* (Garden City, New York, 1960).

ranging from a tape recorder to a sound film. At times, the student and instructor jointly use this equipment in class. For special assignments, particularly for his unique problems, the student is sent to a speech practice laboratory to listen to model recordings and to analyze his own recordings. In the past, we have not hesitated to employ and have our students employ mechanical devices to aid in achieving our objectives in teaching speech.

Increasing enrollment complicates our present teaching situation. There are more students per class in our basic courses today than there were five or ten years ago. Yet, the amount of time the individual student now spends in speaking has remained proportional to the number of students in the class. A few hours may be gained for speaking assignments by spending less time on the text; however, without a clear understanding of text content the student will profit less from his speaking experiences. We have been unable to determine the optimal ratio of theory to practice for our basic course. Programmed learning bears on this critical ratio in two ways.

The learning program first of all appears most suitable for exactly those kinds of material teachers grow weary of explaining term after term but which the student seems unable to get from the text without instructor interpretation. The student acquires programmed information at a level which permits him to apply it to a given speech task. For a basic course, this means a student can realistically be held accountable for the textbook content of the course. Secondly, other non-speaking activities, such as delimitation of speech topics, problems in outlining, explanation of assignments, lend themselves to programming.

The judicious use of programmed procedures for the basic course can go a long way toward optimizing the ratio of theory to practice. *Enough* theory can be programmed to make student practice in speaking maximally beneficial. Careful and continuous testing of programs combined with classroom experimentation can be expected to establish this ratio.

While the basic course appears the obvious place to test out programming, parts of more advanced courses may be supplemented by program procedures. The mechanics of television, debate techniques, operation of the vocal mechanism, stage vocabulary and many other speech topics can be partly or completely programmed by existing techniques. It appears likely that pronunciation can be programmed. A written exercise can be workably programmed in less time than it takes to correct a set of papers.

## VI

Programmed learning does not and is not intended to do the whole job of teaching. It is now freeing some teachers from the "machine like" aspects of teaching which occupy an inhuman amount of time—grading papers and classroom drill, to mention but two. The student profits more from the time he invests in studying the fundamentals of a subject; he is a successful learner.

In the field of speech, the judicious application of programmed learning procedures can reasonably be expected to yield noticeably different and significantly better results in learning. Fortunately, in speech, as in other departments, learning programs hold greatest promise at exactly those points where the need is most acute.

# THE CHARACTER OF THE BEGINNING COURSE: SKILLS AND / OR CONTENT

Kenneth G. Hance

"There is no need for a final examination in the Fundamentals Course. There is nothing upon which to examine in writing. Speaking is the heart of my course, and a 'final examination speech' is all that I need. In fact, I don't use a textbook in Speech; my students do their reading on the topics for their speeches. They buy a collection of provocative essays."

"Oh yes, I do use a text in Speech; but it is nonsense to have an examination directly on the text. It is the *application* in speeches that counts."

"Surely, the development of skills in speaking is important; but what really counts, what gives the course respectability, is the content of the text. I give an examination on the text; it counts more than 50%, too."

These and similar comments upon the Beginning Course, perhaps any so-called "skills course" in Speech, raise several important questions:

- 1) What is the purpose of the Beginning Course?
- 2) What should be the emphasis upon *skills* in oral communication?
- 3) What should be the emphasis upon *content* regarding principles of speaking? (Not necessarily content about which persons speak)
- 4) How should the development of *skills* be measured?
- 5) How should the acquisition of *knowledge about speaking* be measured?

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These questions lead to my thesis in this paper—a thesis which, I believe, provides an answer to the question implied by the title of the paper: (1) THE DEVELOPMENT OF SKILLS IS THE PRINCIPAL OBJECTIVE OF THE BEGINNING COURSE; (2) HOWEVER, SKILLS AND CONTENT SHOULD NOT BE REGARDED AS SEPARATE, DISTINCT, AND UNRELATED MATTERS; (3) THE CONTENT, SO-CALLED, IS NOT AN END IN ITSELF, BUT A MEANS TO AN END; (4) THE DEVELOPMENT OF SKILLS IS IMPOSSIBLE, IN THE LONG RUN, WITHOUT THE ACQUISITION OF KNOWLEDGE REGARDING THE CONTENT (PRINCIPLES AND METHODS) PERTAINING TO THE SEVERAL ASPECTS OF THE SPEAKING PROCESS, BECAUSE A KNOWLEDGE OF THE RATIONALE BEHIND ANY PRACTICE IS NECESSARY FOR COMPLETE ACHIEVEMENT.

We shall now proceed to a consideration of four topics:

- 1) The Nature and Purpose of the Beginning Course.
- 2) The Nature of the Skills to be Developed.
- 3) The Nature of the Content to be Acquired.
- 4) Some Implications for Us Here.

## *The Nature and Purpose of the Course*

For our purposes here, we are thinking of a course commonly called The

Beginning Course in Speech or The Fundamentals of Speech Course. Whatever the precise title, it is a course with a concern for the "audible and the visible codes of communication," with a concern for the analysis and synthesis of materials to be communicated, and with a concern for the adaptation of these materials to such forms of speaking as: Public Speaking, Discussion, and Oral Reading.

In addition, we are thinking of a course with such purposes or objectives as the following: (1) The development of *skills* in performing the tasks inherent in each of the above-mentioned forms of speaking, with reference, of course, to the audible and visible code and to the verbal message—including, most certainly, a consideration of the circumstances under which the speaking is conducted or performed (speaker, listeners, setting, etc.); (2) the development of *understanding of the principles* underlying these skills (that body of materials, together with their application, to which Plato was undoubtedly referring when he discussed the question whether Rhetoric is truly an Art, and that body of materials in such a treatise as Aristotle's *Rhetoric* to which people refer when they affirm that we are truly concerned with an Art); (3) the development of *understanding of the materials used* in speaking in the forms to which we have referred (Public Speaking, Discussion, and Oral Reading). (It should be emphasized that in this paper we are not specifically concerned with the third objective.)

#### *The Nature of the Skills to be Developed*

For our purposes here, we shall think in terms of four skills, or kinds of skills, which should be developed in the Beginning Course: (1) Competence in the

use of the resources inherent in the person of the speaker or reader himself—his *Ethos*; (2) competence in terms of the audible and the visible codes; (3) competence in the development of an adequate verbal message; and (4) competence in the adaptation of one's person and other aspects of the communication process to the specific speaking forms to which we have referred. Let us briefly consider each of these four topics.

*Competence Regarding Ethos.* Here we are thinking of the many factors which are commonly associated with the concept of "personal proof," "*ethos*," and "source credibility." We are saying that a person must develop skills which will make him "well-received" in terms of, perhaps, the traditional attributes of "competence, good character, and good-will." We are saying, in other words, that the person should be able to bring to bear all of the elements of the communication situation, past and present, to make himself most completely credible in the estimation of his audience.

*Competence in Terms of the Audible and Visible Codes.* Here we are saying that our goal is the development of a person who is competent in terms of the use of the vocal instrument (quality, pitch, force, and rate)—who is able to meet the demands of both material and situation regarding this aspect of the communication process. We are also saying that our goal is the development of a competent person in terms of appearance and bodily expression—a person, in other words, who can communicate adequately through an appeal to the sense of sight.

*Competence in the Development of an Adequate Verbal Message.* By this topic we mean specifically at least the following four kinds of competence:

(a) skill in the *analysis* of the subject under consideration; (b) skill in the *synthesis*, or organization, of the materials of the verbal message; (c) skill in the *development* of the message—the selection and arraying of the most suitable materials, whether for purposes of informing (sharing) or for purposes of advocacy (convincing); and (d) skill in the phrasing of these materials in the light of the best canons of what we call style (word-choice and word-composition).

*Competence in Adaptation of Person and Message.* Here we are thinking of more than the development of the three preceding skills *per se*. Rather, we are thinking of those skills which are relevant to the task of adapting all factors in the communication process to the specific form and situation being faced at the moment. Here we have in mind those demands of the Public Speaking situation, for instance, which present special problems regarding "personal proof," the audible and visible codes, and the verbal message—demands which may well be quite different from those inherent in Group Discussion and/or Oral Reading.

#### *The Nature of the Content to be Acquired*

While at this point we could quite easily list all of the chapter headings in a typical text in Speech and consider all of the units of the typical Beginning Course, we shall limit ourselves to six important items of "content." In order to save time, we shall not list them prior to discussion; rather, we shall take them up in order.

*The Nature of the Communication Process.* In my judgment, it is imperative that the student understand the nature of this process and of the several components of this process. Whether we think in terms of "speaker-speech-audience-occasion" or "source-message-channel-receiver" or some other "model," the student should have a clear picture of this process in terms of its overall features and of the nature and the operation of the subdivisions.

*The Role of the Speaker and the Nature of the Effective Speaker.* It is also imperative that the student understand the rationale of the topic of "ethos" or "source credibility." This is more than the knowledge of a few "tricks" or "gimmicks" regarding personal appearance, "personality," and "charm." Rather, it is a full understanding and appreciation of the part played by genuine "character" and of the resources available to the speaker in terms of the traditional canons of Invention, Arrangement, Style, and Delivery—all relevant to a full consideration of *Ethos*.

*The Nature of the Effective Verbal Message.* There is, of course, a substantial body of content pertaining to such matters as analysis of material, synthesis of material, development of ideas, and style; and the student should have as full an understanding as possible of the principles and methods associated with these and related topics.

*The Nature of the Audience and the Occasion.* Here we are making a plea for an understanding of the part played by the "receiver" in the communication situation and of the means of analyzing and comprehending the elements in the persons who will receive the message and in the conditions under which the process of communication will take place.

*The Nature of the Audible and the Visible Codes.* While the Beginning Course should not be thought of, in my judgment, as a course in Voice and Diction or as a course in Phonetics and/or Voice Science, it is important that the student have an understanding of the

process of phonation and of other matters associated with the purely oral aspect of communication. In addition, the elements of the visible code, both in themselves and as related to Ethos and the verbal message, need to be understood in terms of the principles and methods which underly effective communication in terms of the sense of sight.

*Adaptations to Specific Speech Forms.* Inasmuch as the Beginning Course is, or should be, more than a Public Speaking course *per se*, it is important that the student understand at least the rudiments of the three common circumstances under which oral communication takes place, together with the demands which these circumstances make upon the five topics which we have just discussed. If this assumption is true, it logically follows that the major factors inherent in Public Speaking, in Group Discussion, and in Oral Reading will be considered; and that an understanding of these factors and the problems of adaptation to them will be expected.

#### *Some Implications*

In the light of our major thesis and of the three major topics which we have been considering, three significant implications emerge.

First, "content," a body of principles pertaining to speaking, is a necessary part of the Beginning Course.

Second, it is important that the student be brought into contact with this "content" in the course itself. (This may be accomplished by the use of a textbook, by a system of lectures upon topics suggested by the textbook or by other means, and by class-discussion of this content—as well by observations of the speaking process "in action.")

Third, it is necessary to consider the means of testing the student's comprehension of this content, or of making it

possible for the student to demonstrate his grasp of this content. Let us briefly consider these means in terms of the three traditional testing methods: Recall, Recognition, and Application.

*Recall.* This is, of course, the method by which the student "hands back" items of information which he has presumably gleaned in the course. For our purposes here, the specific methods would be two: (1) the *oral test* or examination; (2) the *written test* or examination. (Actually, the only difference would reside in the oral versus the written medium, not the form of the test or the nature of the questions; "subjective vs. objective measurement," for instance, would not be a variable.)

*Recognition.* Here we have in mind the method which consists of identifying, or recognizing, examples of phenomena which are related to the body of content under consideration. (Recognition of modes of delivery; recognition of types of developmental materials; recognition of modes of leadership in Group Discussion; etc.) Again, the specific methods would be the *oral test* and the *written test*, the only difference between this test and that pertaining to "recall" being in the fact that the student is asked to "recognize" rather than to "recall." (As before, either "subjective or objective measurement" would be a possibility.)

*Application.* This is the method by which the student demonstrates his knowledge of "content" by competently applying it in a given situation. (The application of principles governing selection of materials, for example; the application of principles related to modes of leadership in Group Discussion, for example.) Again, the specific methods would be both *oral* and *written*, and here is where, in my judgment, some noticeable confusion of the

type suggested in our introductory illustrations frequently is encountered, in that some teachers think only of the oral method, and of the student's performance in a speech situation (Public Speaking, Group Discussion, Oral Reading) as the only use of the oral method. Let us, therefore, briefly consider all of the possibilities in the attempt to measure competence in "application."

With respect to the *oral* method, we should observe the possibilities inherent in the *oral examination* with "application type" questions. Also, we should note the possibilities for examination of "content" in precise *applications* in assignments in Public Speaking, Group Discussion, and Oral Reading. (Here, I wish to emphasize, we are actually measuring the student's grasp of "content"—principles and methods—in terms of his skill in demonstrating the proper use, or application, of these principles and methods.)

With respect to the *written* method,

we should observe the possibilities inherent in three approaches: (1) The written exercise or assignment designed to test one's ability to apply principles; (2) the written speech outline, discussion outline, or similar document to test one's competence in application; and (3) the written tests or examination in which "application"—in contrast to "recall" or "recognition" is the approach.

#### CONCLUSION

It is my hope that we have observed the necessary interrelationship between "skills" and "content"—that there is no necessary either-or dichotomy. Also, I hope that we have observed the possibilities inherent in several methods of measurement which both directly and indirectly give us an indication of the student's grasp of that body of "content" which, in my judgment, underlies any attempt to develop a set of "skills."

## TELEVISION DRAMA IN THE JUNIOR HIGH SCHOOL

William R. Martin

A SURVEY taken during the school year of 1959-1960, among 800 seventh, eighth, and ninth grade students of a junior high school in Arlington, Virginia revealed that the students watched television an average of two and a half hours a day during the week, with a slight increase on weekends. Their viewing ranged from fifteen minutes a week for a few students, to as much as five and a half hours a day for some students, or, for the average student, 19 hours a week. Nineteen hours a week is more time than the average student spends in church in four months; the equivalent of three full days of school; more time than he spends with any one teacher during the week; and is probably more time than he spends listening to his parents in a week.

Thus far, the teacher has done little to exploit the teaching opportunities offered by television. The commonly accepted point of view of most speech teachers is that television has its moments, usually the late hour dramatic spectacles consisting of classical novels adapted for television, or the great plays of history including those of Shakespeare. After assigning one of these programs for class viewing, the teacher conducts a one period discussion of the program based almost entirely on its literary value. He then reasons that the utilitarian purposes of television have been exhausted.

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The fallacies in this reasoning are fairly obvious. First and foremost, the viewing the student does by class assignment is only a very small percentage of his total viewing time. Secondly, this type of viewing does not cover in any manner the style, language, form, material, or dramatic value of the programs normally watched by the student. Two minor irritations familiar to any teacher who has attempted this type of assignment are the irate parents whose children are kept up past their bed time to view late scheduled programs and the student who indicated that he was completely bored with the show because it was like any other homework assignment.

Many of the better dramatic shows on television are considered by the teacher and parent alike to be too difficult or too adult for junior high school consumption. The *Play of the Week* series is normally placed in this category, but a show with such complexity of plot as *The Taming of the Shrew*, or with an immensely difficult theme such as *King Lear*, is considered excellent fare for the same student because of its hallowed classical tradition. For many students, television programs of this type are their first exposure to the classics, and too often it is their last. The complex plot, the unfamiliar language, and the period costumes often prove too much to absorb at one sitting. Furthermore, the teacher often gives little thought to the manner in which the student can transfer what he learns

from these programs to the ones he normally watches. The dramatic value of the average television program compared to a Shakespearian play is hardly debatable, but the student, nevertheless, spends the majority of his time watching something other than Shakespeare.

It is obvious that if a student spends two and a half hours a day viewing television, there is an element of interest that might be exploited by the teacher to help the student develop an awareness and an appreciation of the programs he is viewing. Simultaneously, it might be possible to use this extensive viewing to extend the student's capabilities and knowledge within the classroom. For example, on the junior high level, and often continuing on advanced levels, the student's primary concern while watching a television program is, "How does it end?" The results, the story, the resolution of the plot are the main and often the only points of interest. All the other elements which go toward creating the drama are either unnoticed or unimportant.

Television dramas, regardless of their comparative value, all have dialogue, plot, directing, acting, lighting, music, costuming, and mood. These elements provide the teacher with the basis for using television as the student normally views it. Making the student aware of these elements of drama within the programs he watches provides the drama and English teacher with an inexhaustible supply of material in which the student has shown an interest.

By the time a student is in junior high school, he has usually stopped watching the *Lone Ranger*. The villain versus hero value of the characters on such a program no longer interests him; they are too simple and predictable. He feels a difference between these simplified sagas of the West and the new

adult westerns in which both good and evil exist simultaneously in the characters. This appreciation of the development from simple to complex characters is a beginning for understanding the great characters of literature and drama, whether they be Lear, Darney, or Hamlet. Hence, by using the simplified stories of television, it might be possible to teach the student to appreciate characterization in both drama and literature.

When a junior high student is asked to tell the story of a program or movie, he often presents a disjointed narrative giving equal emphasis to all parts of the story. The teacher can help the student break down a program into its basic plot divisions; exposition, complication, climax, and resolution. Through discussions of the relative merits of each story division the student may evaluate the devices used in storytelling. He may discuss their effectiveness and eventually choose the more effective methods for his own use. Discussion of the different devices used in drama and literature may lead the student to an appreciation of the differences in the two forms.

From the choral odes of the ancient Greeks to our present day television programs, music has been used extensively in drama for background effect. The student can be taught to understand the use of music in building suspense, mood, climax, and emotion. By watching a program with the sound alternately on and off, he can hear how music adds or detracts from the dramatic value of the program. He can also hear how it is sometimes used to extract from the program more emotional value than the play can legitimately demand from its own script.

The scenery and costumes on television often create or destroy the mood of a program. An evaluation of these

may lead the student into discussion of realistic, symbolic, expressionistic scenery, and the history and uses of costumes. The similarities between the forms of scenery and the literary forms using the same names and devices offer interesting material for class discussion in both speech and English.

Through discussion of various acting and directing techniques, the student can develop an appreciation of pantomime, voice quality, characterization, mood and picturization. A comparison of the motivation and reality of characters may be made with an evaluation of the various techniques used. Also, the aesthetic experience offered the student can be analyzed and compared to similar experiences in other fields.

The quality of the television drama is often below the standards acceptable to most teachers. Television critics seem to think that this low quality is due to three basic factors: the general taste of the audience as indicated by the television rating services, the sponsor's natural desire that a program appeal to the widest audience possible, and the technical demands of a very expensive medium. These factors governing the quality of television, with the exception of expense, are variable and sub-

ject to change. The people most capable of executing this change are the viewing audience. If the classroom teacher uses television as a teaching device, he will be able to stress during the class discussions, evaluation of the programs. If the student begins to evaluate intelligently, he may begin to appreciate the differences between good and poor television productions.

By writing intelligent letters and comments to the broadcasting stations and sponsors, he may change the ratings and convince the sponsor that good drama will sell his product as well as poor drama. Taste is often a habit acquired through proper exposure, and the student's taste for television is normally developed through random exposure. With the teacher's guidance and stress on evaluation, the student may develop better taste and by propagandizing this improved taste, affect the television medium.

Television is a growing medium that has established itself in our society with permanence. To deny television because it is not always of the highest caliber is to ignore the obvious; however, to make use of a medium where great student interest already lies is to open a path toward new methods of learning.

## THE ANALYSIS AND VALIDATION OF TEST AND TEST ITEMS IN SPEECH

Franklin H. Knowler

**T**HREE are several points relevant to the subject which should be discussed in a preliminary way before proceeding with the main theme of validation of tests. In the first place test and test item validation in speech are essentially no different from the same processes in other fields. Because of the central aspect of overt behavior, i.e. speech performance, in speech education our problems of validity may be inherently more difficult than the problem in some areas but they are nevertheless similar. We need only to apply standard validity concepts to our field.

The basic concept of validity has undergone tremendous development in the last twenty years. Whereas test evaluation still recognizes validity as evidence that a test measures what it claims to measure, experts in test evaluation today are more sophisticated about the value of variations in the interpretations of this concept.

Analysis of a test for purposes of its validation and ultimate evaluation involves some consideration of other test criteria as well. We shall accordingly proceed first to discuss briefly the general topic of test evaluation of which test validity is but a part.

Our first consideration then will be to answer the question of what we should know about a test if we are to evaluate it with wisdom. First we should know the purpose for which the test is

to be used. Teachers have a way of using tests as teaching devices as well as measuring devices. It's an old axiom in educational psychology that students learn what they are tested for, cynical and arrogant teachers to the contrary notwithstanding. But it is also true that the more a test is used as a teaching device the less satisfactory it becomes as a measuring device. It is not the major function of education to teach students to take tests. The test as a learning device should be constructed and evaluated differently from the test as a measuring device. I assume that we here are primarily concerned with the test as a measuring device.

We must ask ourselves what we want to measure by our test. I take it that in speech we are interested in measuring something more than rote memory. However, we well may want to know to what extent a student can remember what he has learned. We also want a test to probe the depth of his comprehension. Does he recognize similarities, differences, and ways in which facts and principles can be applied to cases? Can the student organize a given set of ideas? Can he exercise critical judgment about theories and inferences in the field? We may want to test thresholds of sensitivities, attitudes, and performance. Many of our so-called speech tests are tests of fractions of the total process. Specific tests of variables are useful but they lead to confusion and disappointment if labeled as speech tests. Whatever our objectives, speech tests should provide a

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comprehensive measuring device for the total.

A good test is economical in preparation, administration, revelation, scoring, and interpretation. Why use 100 items if 50 will do the job as well? The ultimate economy of the test operation can be determined only by test analysis, and of course this takes time as well as know-how. But in the end this test standard is a valuable one to work for.

A very practical purpose of testing is to facilitate discrimination among the levels of student achievement. The test should have both a top and a bottom for this purpose. Unless even the poorest student gets some items right we do not know what he can do. If any student gets all items correct we do not know whether or not we have measured his full stature. The discriminating power of a test has largely to do with the difficulty of test items. Test constructors have found that the widest range in test scores is derived from items which range close to the 50 per cent level of difficulty. The power and speed of a test are also factors which have to do with the difficulty of test items. In general the test should not be too long or too short for the available test time.

No test can be valid unless it is also reliable for we do not have a true measure of anything if it is not consistent. There are several ways of determining reliability, and of evaluating the obtained reliability. There are times when the same correlational figure may be interpreted either as a reliability or a validity correction. One needs to know why the analysis is made in order to identify it properly.

Test norms on a minimum sample of 200 cases should be available for proper analysis of test scores. It is important that the nature of the students used in the norms be known in order to relate

scores on another student sample to them.

Test validity analysis well may be concerned first with a consideration of types of test validity. *Face validity* implies simply that the test appears to or ought to provide a valid index of what it seeks to measure. It is the simplest of all types of validity and is probably in the thinking of almost every test maker no matter how unsophisticated about tests he may be. It is also a most easily misinterpreted kind of validation. For even the sophisticated test makers may not always measure what he thinks he is measuring. Thus more rigorous validation procedures are called for.

*Content validity* determines the degree to which the test represents course objectives systematically, with balance and with appropriate emphasis. Test makers will find some subject matters in a course lend themselves to the making of test items more easily than other subject matters. Without careful balance of content the test that is eventually constructed may be a highly unrepresentative test. Who has not heard a student say: "the test didn't measure what I learned in the course." What was intended as a left handed compliment may turn out to be no compliment at all.

*Concurrent validity* deals with the extent to which a test of knowledge of principles of speech, for example, provides also a test of attitudes toward speech or skillfulness in speech behavior. In a subject matter field such as speech with a wide range of course objectives concurrent validity has considerable relevance. Periodically at Ohio State University we validate our test items against indices of achievement in performance and place high value on those items which show relationships to performance.

*Predictive validity* is especially important in counselling and research. We may want to know how well a test can predict certain events for a student or program of study. If I know what percentage of students with a certain level of achievement in the graduate record examination in speech have succeeded in Graduate School, I can advise with greater ability and honesty than I can without this index of predictive validity of the test. The knowledge that the neutrals on an attitude scale for a social issues may change their attitude more frequently than others in an attitude change study may cause me to design my experiment to take this factor into consideration. I am here concerned with predictive validity.

Finally we have a type of validity known as *construct validity*. Here we want to know to what extent a set of test scores can demonstrate the strength of a theory or model about a phenomenon. If I develop a systematic theory about communication, and then develop a test to determine the adequacy of this theory, and the test suggests that 12 points of the theory are important, but that 3 points of the theory are not confirmed by the test, then I find that my test has a large factor of construct validity in it. I can also revise my theory to conform to the empirical evidence. This concept of validity is especially important in theory and in research.

Test validity may be determined in three ways. They are the validity coefficient, the expectancy chart, and the test of the significance of the difference between groups determined to be different by independent criteria.

The criteria of validity of a test include such factors as internal consistency of the items, a product such as understanding, an attitude or a skill, a process such as the organization of items of in-

formation in an outline, or successful functioning in a problem solving group discussion. The processes of judgment operate to provide a criterion of face validity. A test may be validated against several independent criteria.

Tests which might otherwise be valid sometimes fail to show validity because of extraneous factors in the test situation. If students taking the test are not equally motivated, if they have different sensitivities to the risks involved, if they have different experiences with previous test-taking, the test scores will have different validity for different individuals. Other factors working to provide difference in validity are differences in environmental conditions and work distractions.

There is no uniform correlation or other standard by which to evaluate validity indices. In general, however, one may apply three types of standards for this purpose. We do not expect validity correlations to equal reliability correlations. We can say that a correlation of + .80 is very high; if it is between .60 and .80 we call it high, if between .40 and .60 we call it marked, if between .20 and .40 we say it is moderate, and if below .20 we may consider it small or non-existent. If a new test has a higher validity correlation than comparable tests we may consider it relatively valid. Or we may apply probability theory and say that the correlation is high enough to be significant at a determined level of confidence. The level of confidence about validity, however, is relatively independent of the size of the correlation. Perfect validity correlations may serve to indicate only that the new test has been a waste of time in that an adequate measure already exists.

Test item validity should be determined through item analysis to eliminate items which do not discriminate. An

item may fail to discriminate because it is too easy for all, too difficult for all, or simply because it is equally difficult for all students in a test population. Although the usual criterion of validity is internal consistency, it may also be any adequate independent criterion, or a combination of various criteria.

Item analysis or validation is carried out to improve the test by eliminating

dead weight in a previous or a future use of the test. It may aid in the evaluation of types of items, or it may even be carried out to evaluate the course units or other specific behaviors involved in test objectives.

The use of an abac or a statistical table may greatly speed up the process of evaluating test item significance.

# THE FORUM

## PROPOSED AMENDMENTS TO THE CONSTITUTION OF THE SPEECH ASSOCIATION OF AMERICA

Wayne N. Thompson, Chairman Committee on Constitutional Revision has submitted the following proposed amendments to the S.A.A. Constitution: (Procedure for constitutional revision is explained in Article XII, Section 3 which states that: Before a proposed amendment is submitted to a vote of the membership, it shall be published in the *Quarterly Journal* and in *The Speech Teacher*.)

1. An amendment extending the term of the secretaries of interest groups from one year to two years.

An amendment to strike out in line 2 of Article X, section 6, the words "one year" and to insert the words "two years."

2. Amendments providing for three-year terms for members of the Committee on Professional Ethics and Standards.

- (a) An amendment to insert in line 3 of Article X, section 8, following the words "to serve" the words "a three-year term."
- (b) An amendment to insert in line 5 of Article XI, section 4, following the words "Executive Vice-President" the sentence "Members shall be elected for three-year

terms except that in the first election following the adoption of this amendment one third of the members shall be chosen for one-year terms, one third for two-year terms, and one-third for three-year terms, the Executive Vice-President having the power and the responsibility to assign the varying lengths of terms to the respective interest groups."

3. Amendments providing that each interest group shall elect an alternate for its Delegate to the Legislative Assembly.

- (a) An Amendment to insert in line 3 of Article X, section 8, following the word "Assembly" the words "one alternate for the delegate to the Legislative Assembly."

- (b) An amendment to strike out in line 4 of Article X, section 4, the word "and" and to insert in line 5 following the word "Assembly" the words "and an alternate for the Assembly Delegate."

4. An amendment extending the term of Interest Group delegates to the Legislative Assembly from one year to two years.

- (a) An amendment to insert in line 3 of Article X, section 8, following the words "Legislative Assembly" the words "for a term of two years."

# BOOK REVIEWS

Walter E. Simonson, *Editor*

**SPEECH DISORDERS AND NONDIRECTIVE THERAPY.** By R. F. Hejna. New York: Ronald Press, 1960; pp. xiii+331. \$6.50.

*Speech Disorders and Nondirective Therapy* has four sections: Theoretical Framework, Nondirective Play Therapy, Client-Centered Counseling, and Transcriptions of Client-Centered Counseling. As the book and section titles suggest, therapy for certain children and adults with speech disorders is explained in accordance with principles and methods originated by Carl Rogers. Rationale is clearly presented, many specific suggestions about troublesome problems encountered in applying Rogerian principles in therapy with speech defectives are offered, and the transcriptions, which total two-thirds of the book's pages, provide effective illustrations of the therapy process. This should be a particularly useful book for speech therapists who already have some understanding of Roger's work and seek to improve basic skills in nondirective therapy.

For those practicing therapists who are seeking solutions for gross feelings of inadequacy in providing effective help for cases that require some form of psychotherapy, the book may prove disappointing. The numerous qualifying statements in sections about structure and application will confuse some and are likely to create marked uncertainty that will result in giving up too quickly when attempting to apply procedures. Also, many practicing therapists, particularly those who work in public school settings, will conclude that nondirective therapy is impracticable because of the involved time.

However, for those who can persevere in experimenting with the therapy, this book offers unusual reassurance with its emphasis on the idea that many deviations from standard responses may occur and many mistakes can be made without dire consequences so long as the therapist *keeps trying to understand the case*.

The weaknesses of the book largely reflect difficulties of all authors who attempt to describe how clinical work should proceed. The constant judgments involved in reacting to clients'

behavior still elude precise explanations and categorizing. Ability to make correct judgments at least somewhat more than half the time certainly can be learned but seems almost impossible to teach except through direct example. The verbatim transcriptions of therapy sessions seem to reflect the author's awareness of this method of teaching and are, as Mr. Hejna apparently intended, the most valuable part of the book. This reviewer suggests that the greatest advantage from these sections may be obtained by reading them aloud, preferably with another interested person who can assume the role of clinician or case.

One other potential value of this book deserves mention. Many speech therapists still work in situations that make effective client-centered treatment impossible. Regulations dictate the number of cases to be seen each week, and in some instances, stipulate a specific amount of time to spend with each case. Let us hope this book serves to speed the day when treatment for speech disorders is determined solely by the needs of the cases.

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**PERSONALITY AND PERSUASIBILITY.** Ed. by Carl I. Hovland and Irving L. Janis. New Haven: Yale University Press, 1959; pp. xiv+333. \$5.00.

*Personality and Persuasibility* is the second in a series of monographs reporting the results of the Yale University Studies in Attitude and Communication. The previous volume, *The Order of Presentation in Persuasion*, was published in 1957. Actually the first contribution was *Communication and Persuasion* (1953), and is not considered part of the current series. In the tradition of these previous publications, *Personality and Persuasibility* reports the findings of several researchers including those of its highly qualified editors, Carl I. Hovland and Irving L. Janis, both of Yale's Psychology Department.

Nine major investigations are reported. They include laboratory experiments such as Janis

and Field's "Behavioral Assessment of Persuasibility" and field (correlational) studies, one of which is Linton and Graham's "Personality Correlates of Persuasibility." In addition, the editors devote one chapter to an overview of persuasibility research and another to a summary and implications for future research. Anyone in our field currently teaching a course in persuasion should read the overview. Its unique contribution lies in the presentation of a comprehensive analysis of the major factors in attitude change resulting from exposure to persuasive communications. It should give each of us pause to re-appraise some of our most cherished theories. The inclusion of a summary and suggestions for future research is not unique in a monograph of this type. The significance lies in the number of pages given to a presentation of the testing and communication materials used on some of the reported studies. This is in line with Volume I of the series. It points up an important need (and neglect) in most of the initial studies in communication and attitude change: the need for replication. Hovland and his associates are simplifying the task of replication by supplying this needed data and by reporting the major research steps in appropriate detail. It should be noted, in this perspective, that the experimental investigations reported in this volume are confined almost entirely to various kinds of written communications. The speech scholar, consequently, is likely to hope that the first series of such replications consist of testing the generality of these results when the written symbols are transformed into the oral.

One level of investigation reported in *Personality and Persuasibility* deserves special mention. Up to this time Yale researchers have studied high school and college subjects almost exclusively. This volume gives systematic treatment to children. The authors offer this quite reasonable justification: "The use of children as subjects for persuasibility studies serves to extend the range of knowledge about persuasibility and the persuasion process." One proposition advanced: "Persuasibility of children correlates positively with the persuasibility of their friends."

*Personality and Persuasibility* presents the findings of competent researchers who, with each volume, gain new insights and profit from previous experiences. It must be said, too, that the continuation of theory-related research makes this volume highly commendable. Moreover there is revealed a greater sophistication

in choice of research design coupled with an employment of more adequate logical and theoretical models. The speech scholar unschooled in social psychology may experience some difficulty with some of the exposition and statistical treatment. The effort, however, will be most rewarding.

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**SMALL-GROUP DISCUSSION IN ORIENTATION AND TEACHING.** By Randall W. Hoffmann and Robert Plutchik. New York: G. P. Putnam's Sons, 1959; pp. xiv+168. \$4.00.

*Small-Group Discussion in Orientation and Teaching* has many of the merits and some of the faults of books concerned with the theory of discussion. However, his book was written from the author's experiences in developing a freshman orientation course at Hofstra College. As to merit: The book is admirably clear, with its theoretical materials grounded in the actual practices of an attractive orientation course. The authors treat the theory of discussion from the point of view of categories familiar to any student of discussion literature. Discussion is compared with the lecture method, and discussion is pictured as a superior method of reaching certain important educational objectives. The importance of group climate or atmosphere and the ways of achieving a warm, informal and purposive atmosphere are considered. Leadership attitudes, functions and techniques are treated under such headings as acceptance, permissiveness, warmth, objectivity, goal setting, integration, reflection, deflection, initiating, summarizing, clarifying, etc. The use of buzz groups, case study materials, brain-storming, role playing discussions, panel groups, and resource persons are all considered. The categories and their explanation are familiar. But one senses at all times that the authors are giving a description of the discussion method as they actually use it. They are saying in effect, "this is the point of view and method by which we conduct discussion—and it works."

It is easy to accept the proposition that Professors Hoffmann and Plutchik have a theory of discussion that works well in the context from which they derive their theory, and for the purposes they have set for their orientation classes. It is less easy to accept the proposition that their book will be useful to teachers generally. The authors reflect the influence of such writers as Carl Rogers, Herbert Thelen, and other educational psychologists in their concern

with the dynamics of group formation and activity. They reveal little familiarity with the extensive literature of discussion current in the field of speech—or with the important historical relationship between the theory of dialogue and the theory of argumentation. They make much of discussion processes as they affect the growth of confidence, independence and insight in members of a group. They are less explicit in their concern for the various possible products of discussion and the modifications of discussion form which may occur in contexts in which certain kinds of products are sought.

The "real world" of discussion, whether in educational institutions or in society generally, embraces forms and purposes which lie outside the scope of the analysis provided by Hoffmann and Plutchik.

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**TELEVISION AND RADIO NEWS.** By Bob Siller, Ted White, and Hal Terkel. New York: The Macmillan Company, 1960; ix+227 pp. \$5.95.

Television rates billing ahead of radio in this thoroughly up-to-date book prepared by a trio of newsmen associated with two networks and a large New York station. The authors committed themselves to a difficult task when they decided to prepare a book for young people not yet acquainted with the field as well as for those professionals who are already in the business. This audacious, though not unusual, dichotomy of purpose is achieved as well as could be expected. Even with its weaknesses this small volume qualifies as one of the best textbooks in the area of broadcast news.

Selection and treatment of content becomes a baffling problem when the intended consumer group represents a wide range of sophistication and the subject field is as vast as broadcast news. It appears that the authors chose to develop most extensively the topics which have been sketchily treated in the existing literature. Coverage of all topics tends to be brief in the fashion that seems to characterize books by busy industry people. The total result is another combination of strong and weak sections with significant amounts of new and timely material.

The most serious weakness is the scant attention given to fundamentals of gathering and writing the news. In student training these basics require emphasis. Very little is said about news sources, building the radio newscast, back-

grounding the news, or problems of the broadcast news profession. The Radio-Television News Directors Association is not explained and their Standards of Practice not mentioned. There is no discussion of legal problems or news programs in special fields. There is no bibliography and there are no script reproductions.

The best sections of the book are those on editing and scripting of newsfilm; station use of network TV news; and local newsfilm production operations. The longest sections are the two devoted to practices, schedules and formats used by the radio and television networks and specific stations. Unfortunately in the tendency to become outdated these accounts are like the news commodity itself.

While eminently useful, this is not the book to replace all others in the field of gathering, preparing and broadcasting the news. Certainly, however, the book lives up to its dust jacket description of being a knowledgeable "guide to using the tools of the radio and TV trade."

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**PROGRESSIVE LESSONS FOR LANGUAGE RETRAINING.** By Frieda Decker. New York: Harper and Brothers, 1960; 4 volumes, pp. vii+71 each. \$1.50 each.

Four workbooks, containing seven lessons each, comprise these materials intended for use with expressive aphasic patients. Each of the workbooks has a theme: home life; shopping; taking a trip; buying a house. Suggestions for using the materials are included in each workbook to encourage the therapist to create situations that are close to reality. Each lesson contains a great variety of materials on some subject connected with the general theme. The key words are presented with pictures and a dialogue follows in which it is intended that the patient and therapist each play a role. A summary of the dialogue comes next to encourage reading. Other exercises include questions to answer, words to copy, and pictures to match with the appropriate words. Writing exercises which include tracing are provided and the third and fourth workbooks contain simple arithmetic problems.

The greatest virtue of this series of lessons is the exercises, which are many, practical, and varied. They include tasks which can be performed by the patient alone and which can be used as review material if duplicated.

There are, however, several improvements that would make these basically good materials

more useful. One handicapping factor is the illustrations. The two roles are of a man and wife who are pictured nearing retirement age. The pictures themselves are, in this writer's opinion, decidedly unattractive. This situation presents two difficulties. First, since the author wants the patient to identify with one of the roles, the materials become suitable for only one age group. Second, even older patients might resist identification with such a dowdy couple.

Another factor to be considered is the text which carries the story. The family in the series is named Day. Consequently, the title of the first workbook is "The Days at Home." This would seem to be unnecessarily confusing to the patient who is having trouble keeping concepts and words together. It should be possible to find a name which has only one meaning. Again, in the interest of setting up a realistic situation, it seems strange that the author should include such situations as taking a bus to a restaurant that specializes in hamburgers, a wife having her hair cut, washed and set in the time it takes her husband to get a haircut, and a couple five years from retirement beginning to talk of buying a home with a mortgage. While these situations do not destroy the usefulness of the materials, they are certainly inconsistent with the author's intent. Also, if the retirement sequence were omitted, the illustrations could show a somewhat younger couple and the materials would then appeal to a wider age range. The use of props constitutes another problem. The author urges the therapist to bring in materials which can be handled and which add to the reality of the dialogue. The episodes, however, contain very few key words of objects that would be practical to bring into the therapy room.

A strictly mechanical matter is the fashion in which the materials are presented. The workbooks are simply loose sheets with a colored manila folder around them. The sheets tend to fall out on the floor and become disorganized, not to say messy. Surely a binder could be provided.

JUDITH E. SIMONSON  
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**PHONETICS: THEORY AND APPLICATION TO SPEECH IMPROVEMENT.** By James Carrell and William R. Tiffany. New York: McGraw-Hill, 1960; pp. xv+361. \$7.75.

This book admirably presents an enlightened modern conception of the dynamics of phys-

iologic and acoustic phonetics. In this respect, it is in contrast with many of the older textbooks on the subject, which have often relied heavily upon subjective impressions of articulatory and acoustical phenomena.

Carrell and Tiffany have competently summarized most of the fundamental concepts and principles of phonetics as recognized currently in the academic field of speech. They have carefully and clearly defined basic terms and relationships that have puzzled students in years past. Such fundamental concepts as the phoneme and the syllable are clarified by explanation, description, analogy, and example. Descriptions of speech sound production for each of the phonemes of English and their common variants are accurately and clearly illustrated. Misconceptions about the nature of speech sounds (common among beginning phonetic students) are usually anticipated, warnings are issued, and guides provided as each phoneme is considered.

Not all linguists will agree with some of the assertions made. Disagreement is apt to be found, for example, with the attempt to distinguish between the basic sound units of *speech* ("the syllable") and of *language* ("the individual speech sounds") (p. 15). Those who define language as a system of *audible* symbols and signals would find the distinction strained. On the other hand, focusing the speech student's attention on the syllable and pointing out the syllabic sequence as a characteristic of speech is probably the most productive and accurate approach to fundamental phonetic analysis.

It is usually possible for a reviewer to find something with which he does not agree. In this case, agreement is so general that exceptions are rare. I would take exception, however, to the illustrative example used on page 19 in an attempt to clarify the concept of *phoneme*. "If the t from 'butter' were to be used [in deem] . . . meaning would not be changed." There is reason to suppose that if the common *un-aspirated* [t] were used to introduce the vowel in this isolated word, it would often be perceived as "deem." The beginning student, perceiving the un aspirated stop as a [d], is apt to be confused as is the Spanish-speaking student of English who recognizes that the t-phoneme in "butter" corresponds to the single-tap, or flapped, "r."

The authors should be commended for avoiding obtrusively detailed coverage of the speech mechanism in a textbook of this type. Oc-

casionally, though, they allow distracting details to creep in, as in the descriptive dissection of the bony palate (p. 36) (and with no such details evident in the chapter's illustration).

This book does a distinctly superior job of combining an introduction to the phonetics of American English with practical suggestions for speech improvement. It is reasonably simple in its approach, yet thorough. It is to be highly recommended.

WILLIAM W. FLETCHER  
*University of Minnesota*

**PRACTICAL AID FOR THE INEXPERIENCED SPEAKER.** By Belle Cumming Kennedy. New York: Samuel French, Inc., 1959; pp. 62. \$1.50.

**THE BUSY SPEAKER'S POCKET PRACTICE BOOK.** By Belle Cumming Kennedy and Patricia Challgren. New York: Samuel French, Inc., 1959; pp. 176. \$2.50.

These spiral bound books are aimed at the non-academic market. *Practical Aid for the Inexperienced Speaker* consists of twelve lessons and graded assignments designed to aid the individual who is advised to practice in private as well as in non-directed groups. Each lesson is packed with rules, hints, and suggestions concerning practical speechmaking.

The major weakness of this book is the abbreviated manner in which the subject matter is offered. Also, the author makes a number of statements which might tend to stifle individual and creative approaches to the art of speaking if followed to the letter. Two examples will illustrate: "Never risk running even thirty seconds over the time allotted to you!"; "In the parade of your ideas, impressions, opinions, save your heaviest artillery for the 'parting shot'!"

*The Busy Speaker's Pocket Practice Book*, revised and enlarged from the 1943 edition, is designed not for a shelf but "made to fit your hand and your coat pocket." It is divided into three sections: The Free Body; The Well-Poised Body; and The Controlled Body; this latter section, consisting of vowel and consonant exercises, comprises most of the book. The exercises are specific and are supplemented with reading selections for practice. A voice and speech self-analysis chart is included at the end of the book. This book may be helpful to the person who seriously devotes ample time and energy to the drills. However, the final

evaluation of both works must be that the topics have been given more thorough treatment elsewhere.

BRUCE MARKGRAF  
*Wesleyan University*

**SPEECH CORRECTION THROUGH LISTENING.** By Bryng Bryngelson and Elaine Mikalson. Chicago: Scott, Foresman and Co., 1959; pp. xiv+126. \$1.90.

This book serves both the speech clinician and the classroom teacher in working with children with functional articulatory disorders. Van Riper's seven retraining steps for articulation disorders are used as a basis for organization and presentation of the materials. The first part of the book is devoted to the explanation of the basic steps. The second part presents stories and games to use with the four basic ear-training steps, that is, sound in isolation, stimulation, identification, and discrimination. The third part (games) deals with strengthening the sound, using the sounds in words, and the habitual use of the corrected sounds. The games and stories are adapted to children of elementary school age. Stories containing the most frequently misarticulated sounds are used as a means of helping children learn to listen to speech sounds. In addition there is an extensive collection of material to aid in identifying the error, strengthening the new sound, making transition to words, etc.

This appears to be an excellent accumulation and arrangement of materials for the clinician teacher who is really interested in speech improvement. It is clear, concise, and easy to follow. It certainly is a book speech clinicians should welcome as a ready source for excellent activities and exercises.

THOMAS ANDERSON  
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**YOU CAN TALK WELL.** By Richard C. Reager. Revised by Norman P. Crawford and Edwin L. Stevens. New Brunswick: Rutgers University Press, 1960; pp. xii+212. \$3.95.

*You Can Talk Well*, by Richard C. Reager, has now been revised by Norman P. Crawford and Edwin P. Stevens, both of whom were students of Professor Reager.

As the title would suggest, the book endeavors to take a "practical" approach to speaking situations. As the authors say, "This book contains a series of suggestions to help you improve your ability to select, organize, and present your ideas in almost every kind of speaking

situation." About half of the book is devoted to planning, organizing, and delivering public speeches, the rest to the requirements of various speaking situations.

The revision seems to be an improvement over the original edition. The early chapters have become more substantial and methodical in content and treatment. The whole book has been tightened structurally, and many of the shorter chapters have been combined or eliminated. For instance, the chapters on the written report and telephone speaking are gone, and material on "how to tell a funny story" has been placed in an appropriate niche in one of the other chapters. The priceless chapter on "Running a Banquet," a topic frequently omitted from speech texts, has been retained intact, complete with diagrams showing where to seat the wife of the guest of honor and suggestions regarding menu planning. There are still no suggested exercises or assignments, but a well-selected list of recommended books for further reading has been added to the appendix.

The revisers of *You Can Talk Well* have managed to minimize the previous emphasis on the "success in business" and "speech is easy" themes, but, frankly, the new edition still bears a number of the characteristics of the typical over-the-counter and through-the-mail trade book in speech. Teachers who have been familiar with this book will welcome the revision, and other teachers, particularly of "adult" courses, may find it worth perusing.

ROBERT O. WEISS  
DePauw University

**STUTTERING AND WHAT YOU CAN DO ABOUT IT.** By Wendell Johnson. Minneapolis: University of Minnesota Press, 1961; pp. ix+208. \$3.95.

This book, written primarily to parents concerned about stuttering and to stutterers themselves contains the familiar diagnosogenic theory. Johnson's personal interest in the problem of stuttering is revealed in Chapter I in which he describes his experiences as a stutterer. Also in Chapter I, the reader is made a partner in the scientific exploration of stuttering as Johnson begins to unfold the history of research undertaken at Iowa. One of the delightful features of the book is his ability to let the reader share in the search for the origin of stuttering. Johnson makes liberal use of recorded interviews to demonstrate how findings were obtained.

After the story of what stuttering is and how

it grows is thoroughly developed, suggestions to parents are offered in Chapter VI. It is encouraging to note that these suggestions involve doing much more than "non-reacting" and "non-labeling." A mild variation from Johnson's "story" is almost recognized when he states, "What can be true meanwhile . . . is that at times your child may repeat and hesitate decidedly more than most children do, and some of the ways in which he does these things may be different from the ways in which most other children do them" (P. 153). In Chapter VII, he concludes by giving helpful advice to the stutterer himself.

Professional speech people should enjoy reading this book for the close personal glimpse of how this leader stated, carried out, and interpreted this research problem. The average parent or adult stutterer will probably find the book difficult to read in its entirety; however, the judicious selection of passages by clinicians should prove quite useful as another source for biblio-therapy.

HAROLD L. LUPER  
University of Georgia

**THEORY OF FILM.** By Siegfried Kracauer. New York: Oxford University Press, 1960; pp. xiv+364; 61 plates. \$10.00.

*Theory of Film* is the most intellectual and significant study of film that has come to this reviewer's attention. After differentiating film from the traditional arts, Dr. Kracauer evolves an aesthetic theory of film based upon the assumption that film is an extension of photography and comes into its own when recording and revealing physical reality.

In elaboration of his theory the author considers photography itself, the role of commemorative music, dialogue and sound, the actor, the spectator, the experimental film, the film of fact, and film stories and episodes.

In accordance with the basic concept discussed, theatrical films and even certain high-level avant-garde films are removed from serious consideration as art. "While admiring them [e.g. Olivier's *Hamlet*] the spectator cannot help feeling that the stories which they impart do not grow out of the material life they picture but are imposed on its potentially coherent fabric from without." Films which do exemplify the theory advanced include: *Potemkin*, *Greed*, *La Grande Illusion*, *Paisan*, *La Strada*, *Cabiria*, *Umberto D*, *Mr. Hulot's Holiday*, *Pather Panchali*.

The following quotation illustrates Kracauer's point of view: "The true film artist may be imagined as a man who sets out to tell a story but, in shooting it, is so overwhelmed by his innate desire to cover all of physical reality—and also by a feeling that he must cover it in order to tell the story, any story, in cinematic terms—that he ventures ever deeper into the jungle of material phenomena in which he risks becoming irretrievably lost if he does not, by virtue of great efforts, get back to the highways he has left."

*Theory of Film*, written in a clear and succinct style, makes a significant contribution to aesthetics and film as a study. Students and teachers alike will welcome its publication.

BRUCE MARKGRAF  
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**LOOK-LISTEN-SAY.** By Elizabeth L. Hutchison and Shirley B. Quinn. Cambridge, Mass.: Educators Publishing Service, 1960; pp. 324. Complete with student books \$6.85, teacher's manual \$3.85.

It would be a worthy goal to teach first and second grade students how to make the troublesome basic speech sounds correctly if only to sharpen the instructor's own production, thereby providing the most excellent teaching of all—a good example. A manual containing instructions for teaching these sounds has been written by Elizabeth L. Hutchison and Shirley B. Quinn. The text is aptly called *Listen-Look-Say*, and it consists of three parts: the Teacher's Manual, a Pupil Notebook, and a Parents' Guidebook. The latter encourages, but does not necessitate, participation of the parent in the study of the sounds.

The authors have limited their sounds to those which appear to be most often distorted by children: voiced and voiceless *th*, *t*, *d*, *l*, *s*, *z*, *r*, *sh*, *zh*, *ch*, *j*, *ng*, *k*, and *g*.

One of the chief advantages of the text seems to be the ease with which the lessons may be correlated with other areas of learning. Copious exercises are offered for correlation of speech training with language, art, science, health, and arithmetic.

There remains only one question, whether the author's skill in describing production of sounds for the teacher with no phonetic training is adequate. The answer is a qualified yes. Provided the teacher has no real problem herself in producing the sounds effectively, the explanation is adequate. However, the authors probably presume more background knowledge

of phonetics than exists in the case of those teachers who do not make their sounds effectively and who are perhaps unaware of their deficiencies. It is to be hoped that any future revisions may give the teacher a bit more solid grounding in that area of phonetics pertinent to the text.

MARICE C. BROWN  
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**AMERICAN DRAMATIC LITERATURE.** By Jordan Y. Miller. New York: McGraw Hill Book Co., Inc., 1961; pp. xvi+641. \$6.75.

Jordan Miller's contribution to that relatively small collection of text-books devoted exclusively to the American theatre and drama will prove most useful to the growing number of universities now offering courses in this field. It will probably be most valuable in an introductory course in modern American drama as the major portion of the book consists of an anthology of plays written since 1918.

Part I is a survey of the principal plays written before 1918. Theatrical conditions, important performers, playwrights, types of plays, themes and character-types are all included in this capsular survey. While this mass of information has been highly condensed it is based on thorough documentation and is very well organized. The section is concluded with a chronology of significant events in the American theatre prior to 1918, a selected list of American plays, a selected bibliography of the American theatre and a list of topics for further investigation.

Part II includes ten modern plays arranged according to type rather than chronology. While one might quarrel over some of the selections, they are typical of the "unsettled urgency and the nervous forceful drive that have become what is considered a distinctive American style," as the author states in the preface. Extremely valuable are the short critical essays preceding each play. Since they include the artistic and historical background of each play and a discussion of the significance of the play as dramatic literature, they prepare the reader for a proper evaluation as well as for a keen appreciation of the work. The ten plays included are *The Little Foxes*, *Camino Real*, *Command Decision*, *Porgy*, *Biography*, *The Male Animal*, *The Member of the Wedding*, *Harvey*, *Desire Under the Elms* and *The Crucible*.

CAMPION BELL  
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# IN THE PERIODICALS

Helen M. Donovan, *Editor*

Assisted by Irene Conlon and Joan Grandis

## GENERAL EDUCATION

DODSON, DAN W. "The Changing Neighborhood," *Educational Leadership*, XVIII (May 1961), 497-501.

The "changing neighborhood" problem that concerns so many educators in urban areas is presented here with consideration given to the deeper questions basic to the function of the school in our society. These areas "provide social laboratories to experiment with programs designed for a world society, if we but recognize and use them as such" according to our author's thesis. He points out that there can be no freedom without differences and that some conflict is necessary in a free society. Dodson further states that we must not avoid conflict but rather that we must learn to use it to foster growth and development.

Many promising practices dealing with the problem of changing neighborhoods are in the experimental stage. Among such practices discussed in this article are zoning, open enrollment, transportation of pupils to an "out of neighborhood" school, and homogeneous grouping according to intellectual ability.

HALL, ELIZABETH B. "Education and Woman's Aims," *The Ladies Home Journal*, LXXVIII (April 1961), 43+138.

The headmistress of Concord Academy, in a baccalaureate address, appeals to women to change the curricula in their colleges. A program is recommended to develop a curriculum preparing women for a role that is complementary rather than competitive with men. Some women may disagree with the author's point of view but all will find it interesting.

The major points of her program suggest: 1) continued studies in the humanities, 2) education in the fine arts in order to provide means to combat vulgarity, 3) education in the care and management of property, and 4) preparation in the understanding of people with particular attention to study of the development of the normal child. Those of us in the

speech profession should be interested in the author's concern for including speech among the studies in the humanities. She states:

"And let her (woman) also acquire the skill of expressing herself clearly and concisely. Unless she masters the act of communication, her education will not be the means to service that she wants it to be."

"World Profile of Leisure and Learning," *The UNESCO Courier*, XIV (May 1961), 14-16.

Despite the dense packing of "international statistics related to education, culture and mass communication" into lists of countries, figures and footnotes, an interesting profile of our world can be gleaned from the newest edition of *Basic Facts and Figures*, a UNESCO publication. The world's most fortunate school children, in terms of number of students per teacher, are to be found on St. Pierre and Miquelon, two French islands off the coast of Canada. You will also find that the United States leads the world in University students, but that the U.S.S.R. has the most engineering students. Austrians are the most avid cinema fans while Japan leads the world in film production. Britons read more newspapers than anyone else, but the Soviet people have the largest number of public library books at their disposal. The five most translated authors in 1958 were Lenin, Shakespeare, Jules Verne, Tolstoy and Dostoevsky. The world's most translated book, however, was the Bible.

RICHARDS, I. A. and GIBSON, CHRISTINE M. "Language and World Crisis," *Harvard Graduate School of Education Association Bulletin*, VI (Spring 1961), 8-14.

The Harvard Graded Direct Method of teaching English is now being used to teach English in Israel and is viewed by the authors as a suitable approach for handling the monumental task of language learning in Africa. The authors present in this article a description of the method, the theory of its design, films, filmstrips, texts, recordings and other materials. Of special interest to the reader is a description

of a "traveling language laboratory" provided in a trailer drawn by a truck. This mobile laboratory contains a screen for instructional films and eighteen booths equipped with earphones and recording machines. This novel teaching instrument can be shipped into any area and will travel wherever there are roads.

#### SPEECH EDUCATION

EWBANK, HENRY L. JR. and BAKER, ELDON E. "Khrushchev: Consistent or Contradictory?", *Today's Speech*, IX (April 1961), 1-4.

This article is Part I in a series analyzing Khrushchev's speeches. The speeches before the U-2 incident are reported in this part. Contrary to popular opinion that Khrushchev is inconsistent in his statements, the author's analysis indicates that there is a constant and consistent pattern of development of three major themes in most of Khrushchev's speeches. These themes are: (1) the glories of the Communist ideology, (2) peaceful co-existence and Communist expansion without military violence, and (3) United States-Soviet relations with stress on friendly contacts.

It should be interesting to read Part II of this series (in the September issue of *Today's Speech*) to see whether the authors find any consistency in Khrushchev's statements subsequent to the U-2.

KURAH, HANS. "Phonemics and Phonics in Historical Phonology," *American Speech*, XXXVI (May 1961), 93-100.

The purpose of this article is to discuss the interplay of phonemic and phonic data in historical phonology, and to demonstrate, by examples from the *Linguistic Atlas*, the importance of giving adequate attention to phonic data not only in historical phonology but also in synchronic linguistics.

TADE, GEORGE T. "Conserving Professional Teaching Time in the Basic Speech Course: An Exploratory Study," *Peabody Journal of Education*, XXXVIII (May 1961), 359-367.

Because of the acute shortage of capable teachers, the author feels that one unexplored solution should be studied. The time that teachers spend on such duties as reading themes, listening to group discussions, reviewing examinations, and routine drill on skills and procedures could be taken over by a "cadet teacher" in order that more time could be spent on guidance of students and more thorough professional preparation. With such

help more students could be handled in the same amount of time.

The author reports on an experiment conducted with this approach. The "cadet teacher" selected was an undergraduate speech major who had completed a six-hour course in directed teaching in his junior year. He possessed a superior academic record and had a high degree of poise and social maturity.

Results of this experiment seem to justify the premise that capable undergraduates may be used for instructional duties in the basic speech course.

FREELEY, AUSTIN. "The Presidential Debates and the Speech Profession," *Quarterly Journal of Speech*, XLVII (February 1961), 60-64.

Mr. Freeley tells the little-known story of the part played by members of the speech profession in influencing the 1960 presidential campaign debates. The American Forensic Association, as early as 1958, initiated steps to arouse interest in a debate between presidential candidates in 1960. Many past presidents of the SAA and all past presidents of the AFA formed a "Committee on the 1960 Presidential Campaign." This committee functioned successfully in stimulating interest in the debates on the part of the candidates and broadcasting networks. The author regrets, however, that the candidates did not accept the committee's offer of assistance on matters of format and procedure.

SCHMIDT, RALPH N. "Don't Think About Your Hands," *Today's Speech*, IX (February 1961), 7-9.

Ralph Schmidt offers a few helpful and very specific hints to the inexperienced speaker. Teachers of high school speech classes could refer students directly to this article when they ask the perennial question "What should I do with my hands?"

In summary, the author's advice is "Don't think about your hands. Concentrate on the communication of your message to your audience and on its reaction to your ideas."

#### SPEECH AND HEARING THERAPY

ANDERSLAND, PHYLLIS BURGESS. "Maternal and Environmental Factors Related to Success in Speech Improvement Training," *Journal of Speech and Hearing Research*, IV (March 1961), 79-90.

This study focused on the effects of a kindergarten speech improvement program upon

articulation. Socio-economic factors, maternal personality traits, and family attitudes were considered. Findings indicated that children from lower socio-economic groups who were exposed to speech improvement activities during kindergarten achieved articulatory ability comparable to that of upper class groups. The author credits the speech improvement program with counteracting high maternal Hostility-Rejection scores. A relationship between the child's articulation and the mother's scores on the extremes of the Gordon Personal Profile, Parental Attitude Research Instrument was noted. The need for further research into the effects of maternal rejection and maternal adjustment upon articulation is suggested.

BOWN, JESSE CLINTON JR. and MECHAM, MERLIN J. "The Assessment of Verbal Language Development in Deaf Children," *The Volta Review*, LXIII (May 1961), 228-230.

Forty children from the Utah School for The Deaf were chosen for this study in a controlled sampling technique. Subjects ranged from 64 to 100 percent in severity of hearing loss, were between 6 to 15 years of age, and had intelligence quotients between 85 and 131. The testing instruments used were the Wechsler Intelligence Scale for Children and the Verbal Language Development Scale. Results showed that deaf children with normal intelligence are seriously retarded in language development and that higher intelligence quotients show no significant changes in language quotients. The authors indicate that language development increases with age but differences between I.Q. and expected language achievement also increase. The amount of hearing loss has a greater influence on the language scores than does the I.Q.

GREGORY, HUGO H. "State Approval and Accreditation of Public Schools," *ASHA*, III (May 1961), 145-147.

The author presents a brief historical report on the approval and accreditation program of public school speech and hearing programs in the United States. He focuses on current educational, legal, and administrative considerations and their implications for the certification of public school programs in the areas of speech and hearing.

KINSTLER, DONALD BUTLER. "Covert and Overt Maternal Rejection in Stuttering," *Journal of Speech and Hearing Disorders*, XXVI (May 1961), 145-155.

In this study thirty mothers of young male stutters were matched with a control group with respect to age, education, size of family, number of children, socio-economic status, etc. A projective type questionnaire was administered to both groups to determine covert and overt rejection and acceptance by the mothers. Results indicated that mothers of stutterers rejected their children far more, but less overtly, than mothers of normal speakers. The author points out that the mothers of stutterers show less acceptance of their children than the mothers of non-stutterers. The study should be of particular interest to speech therapists and guidance personnel engaged in counseling parents of stutterers.

JERGER, JAMES, CARHART, RAYMOND, and DIRKS, DONALD. "Binaural Hearing Aids and Speech Intelligibility," *Journal of Speech and Hearing Research*, IV (June 1961), 137-148.

The purpose of the study was to seek objective verification of reports that binaural hearing aids improve the user's ability to understand speech in difficult listening situations. In spite of some patients reports that they prefer binaural to monaural aids, in spite of subjective clinical observations of dramatic improvement, despite six years of extensive experimentation throughout the country, there remains little concrete evidence to support these statements.

The only verified positive finding is the observation by Di Carlo and Brown that the ability to localize direction of noise is improved. Whether this capacity has any bearing on speech comprehension remains to be demonstrated.

LILLYWHITE, HEROLD. "Organizing a Hospital Program for Communicative Disorders," *ASHA*, III (May 1961), 139-143.

The author believes that the best needs of the patient with a communicative disorder due to such conditions as cleft palate, cerebral palsy, poliomyelitis, mental retardation, "brain damage," hearing disorder, or cerebral vascular accident can be served in a hospital speech program. He feels that from the standpoint of diagnosis and treatment the "team of specialists" can better deal with the needs of the patient in a hospital. Such an approach enables the individual "to relate in a satisfactory manner both while he is in the hospital and afterward." The author feels that communicative disorders related to organic impairment are related directly to the fields of health and medicine. Dr. Lillywhite considers the hospital setting suitable for orientating medical and

non-medical personnel to "the recognition, prevention, evaluation, and treatment of persons with communicative disorders." The suitability of specialized hospitals is considered by the author along with problems of equipment and personnel.

MANNEN, GRACE. "Enriching the Language of the Older Deaf Child—The Parent's Part," *The Volta Review*, LXIII (May 1961), 224-227.

The author expresses special concern for the language learning of the vacationing adolescent deaf child who attends a residential school. The role of the parents in utilizing the social language opportunities of the home to provide language situations which assist the child in interpreting meaning is stressed. A handbook called "Conversational Language" (available at \$1.00 from Alexander Graham Bell Assn.) is recommended for use with the older child in focusing on a vocabulary for "small talk." The use of television, magazines, newspapers, social games, and household chores for language stimulation is discussed.

MORLEY, MURIEL E. "Speech Therapy in Great Britain," *ASHA*, III (March 1961), 83-84.

The teacher of speech will note with considerable interest this succinct article which chronicles the training of speech personnel in Great Britain and explains the present organization and administration of the speech profession in that nation.

MOSS, JAMES W., MOSS, MARGARET, and TIZARD, JACK. "Electrodermal Response Audiometry with Mentally Defective Children," *Journal of Speech and Hearing Research*, IV (March 1961), 41-47.

The authors explored the electrodermal response (EDR) audiometric technique with mentally retarded children. It was concluded that EDR audiometry is of little value with those children who cannot be tested by standard pure-tone techniques. The group studied consisted of twenty-four subjects equally divided as to sex. Of these, thirteen were mongols. The median I.Q. of the group was 37.

SHEARER, WILLIAM M. "A Theoretical Consideration of the Self-Concept and Body-Image in Stuttering Therapy," *ASHA*, III (April 1961), 115-117.

Shearer believes that "relapses" after the completion of speech therapy with stutterers can be explained in terms of the self-concept and body-

image. When the stutterer is ready to accept his stuttering as a part of his own self-image, he is better able to control his stuttering by becoming aware of factors which tend to set off the stuttering blocks. Left unassisted, or designated as "cured," he loses his "self-awareness" which enables him to "monitor his speech" during therapy.

#### FILMS, DRAMA, AND TELEVISION

KNIGHT, ARTHUR. "There's Nothing Wrong With Movies," *Theatre Arts*, XLV (June 1961), 8-10, 75-77.

Mr. Knight expresses a hopeful note for the movie industry. He holds that the television industry which almost "throttled" Hollywood has now become a blessing in disguise. Under the strain of economics, television cannot afford to be original, to depart from the conventional, or to be imaginative. It is here that the movies have the big advantage. They have begun to move in new directions, attempting films that would have been unthinkable in the past.

Films without top stars, top directors, and high priced budgets are beginning to emerge. "Hollywood's people are still not sure just what kind of picture will make money for them . . . and out of that uncertainty has come the opportunity that the industry's more creative and intelligent film makers are grasping so eagerly today."

SAMPLE, WILLIAM D. "New Tools for Communicating the Corporate Image," *Today's Speech*, IX (April 1961), 7-9.

Directors of university radio-television centers will find in this article some practical advice on current programming. The author's two suggestions are: (1) compelling, complete-in-one-episode radio dramas and (2) television programs that blend entertainment with cultural values and information.

Mr. Sample maintains that these two media may be used effectively for "communicating the corporate image." Such programs are recommended as public relations tools that might be made possible by utilizing the financial resources of corporations and the creative resources of university radio-television centers.

WERMUTH, PAUL C. "Gee Whiz—or TV Looks at Education," *School and Society* (Summer 1961), 265-266.

The author states that "two melancholy platitudes come to mind" as a result of the

CBS-TV documentary "The Influential Americans" on Nov. 13, 1960:

1. "Receptivity to new ideas can easily become a vice, since it can lead to making a virtue out of the newness itself."
2. "Americans must have a powerful and unreasonable love for machines."

The author obviously suspects that some of the drive behind TV teaching comes from the desire to stimulate the sales of thousands of TV sets and a desire to keep down taxes by curbing expansion in the schools. The article reinforces our belief that a machine can never supplant the intelligent, well-prepared classroom teacher.

# AUDIO-VISUAL AIDS

Marcella Oberle, *Editor*

**A PHILOSOPHY OF PARLIAMENTARY PROCEDURE IN A DEMOCRACY.** Kinescope of a television program presented March 19, 1961, by Dr. Giles W. Gray, Professor Emeritus of Speech, Louisiana State University. 16mm. 30 minutes. Sound. Black and white. Rental: Postage and insurance both ways. Cost: \$100.00. Available through Film and Recording Services, Louisiana State University, Baton Rouge 3, Louisiana. Television Rights controlled by WBRZ-TV, Baton Rouge.

The "Pursuit of Learning" series is produced through the facilities of WBRZ-TV with a view to bringing some of Louisiana State University's prominent professors and specialists to the public via television in a series of individual half hour programs. Professor Giles W. Gray, serves as host for each offering in the series and in addition makes a single and significant contribution to the "Pursuit of Learning" with his *Philosophy of Parliamentary Procedures in a Democracy*. The January, 1961, issue of the *Louisiana State University Alumni News* describes Dr. Gray as benign and beloved, a description which can well be applied to this highly personable presentation on parliamentary procedure. This is a sound and fascinating treatment of the specific subject. Reference is made to the history of parliamentary procedure, significant historical publications, contemporary manuals of procedure, and perhaps most significant to the lecturer's view of the relationship of procedural rules to the "democratic principle" or "frame of mind."

Seated with folded arms behind a large desk, the speaker delivers fluently. Short visual references are made to books and manuscripts which are displayed on the top of the desk. But the primary focus of attention for the viewer is the speaker and what he says rather than objects shown or things demonstrated. Those concerned are to be commended, in my judgment, for not succumbing to the "visual aid craze" by using cartoons, flannel board presentations, and attention arresting charts and diagrams. Soundness of presentation in content and marked speaking skill in method

dominate and prevail for thirty minutes. Careful listening and strict attention are required for the viewer to receive full value for his time.

Professor Gray maintains that the rules of procedure exist only to facilitate the conduct of the business at hand and when there are too many rules, or when procedural questions become the dominant business, parliamentary procedure thus practiced only gets in the way of democratic procedure.

The principal value of this film for professional speech people lies not so much in the validity of the message, or the highly appropriate style of the discourse, but in the opportunity it offers to see and hear such an eminent and articulate spokesman as Dr. Giles Gray carry out his assignment to present *A Philosophy of Parliamentary Procedures in a Democracy*. Students and practitioners of parliamentary procedure will find that this film has much to contribute toward a better understanding of "what it's all about."

FREDERIC A. NEYHART  
*West Virginia University*

**THE CHAMPIONSHIP DEBATE. 33 1/3 RPM.**  
12 inch record of the final debate of the 1960 National Forensic League National Tournament, San Diego, California. 24 minutes each side. Cost: \$3.95. Available through Robert D. Pellinen Productions, 626 West Rosewood Court, Ontario, California.

*The Championship Debate*, although dated by the resolution debated, should provide every high school director of forensics with an excellent teaching device. The record can be used to great advantage during any phase of the debate season.

The record provides excellent examples of good presentation and use of evidence, well organized constructive and rebuttal speeches, and the fallacies of waiting until the last affirmative rebuttal to answer an argument for the first time. The record also affords an excellent device for teaching the taking of notes on a debate, for each issue is clearly pursued throughout the debate. In my opinion, the principal

error of the affirmative team is the failure to clarify its plan and the practicability of doing so during the constructive speeches. The negative team tends to press some arguments excessively to the neglect of other equally vital arguments. One will note the multiplicity of quotations from the same source used by one of the teams.

The cross examination periods are not included on the record because of the lack of space, but occurrences during the cross examination period are referred to throughout.

Because this debate concerns the labor-management question, it is suggested that time be spent beforehand in explanation of terms and frequently used concepts. It is also suggested that the content and techniques used be explained following each speech. The record loses a great deal of its value if it is played all the way through without comment from a qualified critic.

The quality of the recording is very clear, and the average-sized class will experience no difficulty in comprehending every word. With a degree of preparation, this recording will be a most useful aid to both the beginning and the experienced debater.

WINSTON MILLER  
*Campbell, California, High School*

**THE CHAMPIONSHIP FIRST PLACE SPEAKERS IN INDIVIDUAL EVENTS. 33½ RPM.**  
12 inch record of the winners of the 1960 National Forensic League National Tournament, San Diego, California. 25 minutes each side. Cost: \$3.95. Available through Robert D. Pellinen Productions, 626 West Rosewood Court, Ontario, California.

This recording features the winners in extemporaneous speaking, interpretation, and original oratory. An additional oration and several poetry selections are included to fill the disc.

To the extent that national competition serves as a motivational device, this record will be helpful in goal setting. In bringing the actual voices of national winners to the ears of the student, it makes the national tournament much less remote.

The usefulness of this recording will depend, in large measure, on the quality the individual instructor feels that each student recorded has achieved. With the exception of the poetry reading, the general level of performance is excellent. The winners in dra-

matic interpretation and boys' extemporaneous speaking are outstanding.

For use as speech models in high school speech classes, however, the performances recorded would seem to have less value. The student in the speech class sees the contest winners as specialists speaking under unusual circumstances. Identification with such a winner is, consequently, minimal. Students who are not involved in the contest program do not seem motivated to match the quality of the speeches recorded. To the extent, however, that the winning speeches exhibit sound principles of speech organization and support, vocal control and variety, and clarity of thought and wording, they are useful models in public speaking.

The dramatic interpretation winner, similarly, provides a model for teaching interpretation skills.

The technical limitations of the recording are those which would be expected in a record made under conditions not designed for recording purposes. The album was recorded live during the various events.

After having used this record both in class and with contest students, the reviewer concludes that its greatest value is as a motivator for students in the National Forensic League program, and that it has only limited value as a model for use in high school speech classes.

DAVID SMITH  
*Iolani School, Honolulu, Hawaii*

**STYLES IN SHAKESPEAREAN ACTING, 1890-1950.**  
Dual Track Tape. 7½ IPS. 30 minutes each track. Produced by Frederick C. Packard, Jr., Harvard Vocarium. Sponsored by Audio-Visual Aids Project of the American Educational Theatre Association. Cost: \$5.95. Available through Creative Associates, Incorporated, 690 Dudley Street, Boston 25, Massachusetts, and Bureau of Auditory Education, 1612 Lyman Place, Los Angeles 27, California.

*Styles in Shakespearean Acting, 1890-1950*, offers on a sixty minute tape the voices of a phonetician and twenty-one distinguished actors interpreting selected passages from nine of Shakespeare's plays. This collection of contrasting renditions has been edited by Frank C. Packard, Jr., who also speaks the connecting commentary intended to aid perception of the changes in acting styles since 1890.

To illustrate the nature of the changes in

the speaking of Shakespeare's verse, the editor has chosen examples ranging from the so-called declamatory or elocutionary style to the naturalistic or realistic style. Most of these examples are grouped to afford a comparison of different readings of similar passages selected from *Othello*, *The Merchant of Venice*, *Hamlet*, *Macbeth*, and *Henry V*.

College drama students and directors may already be familiar with these recorded interpretations by John Gielgud, Lawrence Olivier, Maurice Evans, John Barrymore, Paul Robeson, Orson Welles, Judith Anderson, and Eva Le-Gallienne. But the stylistic similarities and differences are given added impact when compared, as Mr. Packard has edited them on this tape, with those of an earlier generation of actors. These artists include E. H. Sothern and Julia Marlow, Ellen Terry, Viola Allen, Sybil Thorndike, Otis Skinner, and Walter Hampden. There is an added fascination in hearing the voice of Edwin Booth, despite the unavoidably scratchy reproduction of the original 1890 record. Scholars will also be interested in the passage from *Richard II*, spoken by Daniel Jones with a pronunciation presumably current in Shakespeare's time.

If this tape is used for classroom study purposes, drama teachers may wish to amplify or amend the bits of connecting comment spoken by Mr. Packard. He briefly explains problems related to the selection, grouping, and reproduction of the voices, and partially identifies the nature and causes of the stylistic differences. But not all theatre scholars will be in complete agreement with the editorial method and viewpoint. Some of the actors are not heard in their most effective roles. John Gielgud, for example, is presented in a passage from *Othello*. More attention should be called to the advanced age at the time of recording of many of the earlier generation of actors. The quality of the voice and vitality of interpretation must certainly affect the listener's judgment of the renditions such as Viola Allen's *Portia*, recorded at age seventy-one, Ellen Terry's *Juliet* at sixty-five, Forbes-Robertson's *Hamlet* at seventy-five, and Otis Skinner's *Shylock* at eighty.

More emphasis might also be given to the theatrical environment and actor-audience relationships for which the performances were originally designed. The so-called "modern" or more realistic style of Olivier, Orson Welles, and Flora Robson was intended for reproduction techniques of the sound film, radio, and television media, permitting a type of sub-

jective delivery which the earlier actors could not effectively employ on the theatre stage. What has been termed over-emotional and falsely theatrical in the earlier actors' vocal styles might have been acceptable to theatre audiences of another era and more understandable to modern listeners if the accompanying visual resources of facial gestures and bodily movements could be reproduced.

The editor wisely suggests that our opinions and preferences in styles of acting are a matter of personal taste. Whatever the listener's preferences may be, this tape succeeds admirably in attuning modern ears to the changes in taste in the speaking of Shakespeare's verse, and should encourage more critical listening to the many old and new recordings.

STUART CHENOWETH  
*Michigan State University*

**BOSTON: BIRTHPLACE OF LIBERTY.** Dual Track Tape. 7½ IPS. 57 minutes. Produced by Sidney A. Dimond. Narrated by Robert Walsh and Donald Born. Cost: \$5.95. Available through Creative Associates, Inc. 690 Dudley Street, Boston 25, Massachusetts, and Bureau of Auditory Education, 1612 Lyman Place, Los Angeles 27, California.

*Boston: Birthplace of Liberty* is designed especially for the social science teacher. The device of a Graylines tour bus is used to take the listener on an audio tour of Boston's major historic shrines of the Revolutionary period.

The tour begins in Copley Square (the tour guide comments on the architecture of the landmarks there), then moves on to Boston Common (there is a reference to the open air orators who hold forth on this forum of free speech), and then makes a longer visit to the Park Street Church. Here there is an interview with the assistant minister who recalls with pride that William Lloyd Garrison gave his first anti-slavery address in that church and that in its cemetery are buried several signers of the Declaration of Independence.

The tour continues to King's Chapel, to Old South Meeting House, and on to Faneuil Hall where the superintendent of the building is interviewed. In the interview the superintendent makes some reference to the pre-Revolution and pre-Civil War speeches here. There is a specific reference to Wendell Phillips' famous speech and reference too to the little known fact that today speeches are recorded in this "Cradle of Liberty" and broadcast to nations behind the Iron Curtain.

The tour concludes with a visit to the Paul Revere house (an interview with the custodian), a visit to the U.S.S. Constitution ("Old Ironsides"), and a lengthy visit to the Old North Church and an interview with its Vicar.

While the tape is advertised as being designed for the social science teacher, it offers some background for speech. It captures something of the milieu of some famous speeches in American history. In addition, the various interviewees do speak authentic Bostonian (*not* television's version of a Boston accent). It might also serve as an interesting example of a documentary program for a class in radio.

AUSTIN J. FREELEY  
John Carroll University

The following list of 16mm films is an excerpt from an annotated bibliography prepared by Sue Earnest, San Diego State College. Other sections of the bibliography appeared in the March, 1961, issue of *The Speech Teacher*.

**EARS AND HEARING.** 1950. Sound. Black and white. 10 minutes. Cost: \$60.00. Rental: \$2.50. Loan: free from many State Public Health Agencies. Available through Encyclopedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Illinois.

This film portrays the physiology of the human ear by means of animated drawings and close-up photography of the ear as it is functioning. It presents three causes of impaired hearing, and it demonstrates the use of a hearing aid.

**YOUR CHILDREN'S EARS.** 1946. Sound. Black and white. 15 minutes. Loan: free from many State Public Health Agencies. Available through McGraw-Hill Book Co., Text-Film Department, 330 W. 42nd Street, New York 36, N. Y.

In this film the physiology of the ear is explained in detail by means of animated diagrams.

**YOUR EARS.** 1947. Sound. Black and white. 10 minutes. Cost: \$60.00. Rental: consult leading rental libraries. Loan: free from many State Public Health Agencies. Available through McGraw-Hill Book Co., Text-Film Department, 330 W. 42nd Street, New York 36, N. Y.

This film is a shortened version of *Your Children's Ears*. It shows how certain diseases cause deafness and it gives the function of each part of the ear.

**YOU AND YOUR EARS.** Sound. Technicolor. 9 minutes. Cost: \$100.00 for long-term lease to non-profit organizations by Walt Disney Productions, 300 S. Buena Vista Street, Burbank, California. Loan: free from Modern Talking Picture Service, Inc., 3 East 54th Street, New York 22, N. Y.

Produced by Walt Disney, this film features Jiminy Cricket. It describes the structure and operation of the ear. Although aimed at elementary health and science classes, this film is useful with all ages. It is accompanied by a teacher's guide.

**HOW THE EAR FUNCTIONS.** 1940. Sound. Black and white. 10 minutes. Cost: \$50.00. Rental: \$2.25. Loan: free from many State Public Health Agencies. Available through Knowledge Builders, Visual Education Building, Floral Park, New York.

This film presents an explanation of sound waves and ear structure. It shows tympanic membrane, ossicles, the eustachian tube, and the inner ear.

**HOW WE HEAR.** 1939. Silent. Black and white. 5 minutes. Cost: \$17.50. Rental: \$2.00. Available through Bray Studios, Inc., 729 7th Avenue, New York 19, N. Y.

This film is an explanation of the function of the outer, middle, and inner ear and how sound waves reach the brain.

**THE AUTONOMIC NERVOUS SYSTEM.** 1953. Sound. Color. 40 minutes. Not for sale. Free loan. Available through National Foundation, Department of Professional Education, 800 Second Avenue, New York 17, N. Y.

Produced by the Department of Anatomy, Duke University of Medicine, the film shows, by use of diagrams and dissections, the innervation of structures by the parasympathetic and sympathetic divisions of the autonomic nervous system.

**THE BRAIN.** 1940. Silent. Black and white. 60 minutes. Cost: \$225.00. Rental: \$10.00. Available through Brandon Films, Inc., 200 W. 57th Street, New York, 19, N. Y.

This film shows the structure of the brain, cranial nerves, embryonic development, ventricles, fissures, convolutions and cerebral hemispheres.

**BRAIN AND BEHAVIOR.** 1957. Sound. Black and white. 22 minutes. Cost: \$130.00. Rental: consult leading rental libraries. Available through McGraw-Hill Book Co., Text-Film Department, 330 W. 42nd Street, New York 36, N. Y.

This film demonstrates two ways in which we can study the function of brain areas: 1) by artificially stimulating different parts of the brain with an electrode and observing the results and 2) by measuring through tests, changes of behavior following injuries to the brain.

**MAN IS A UNIVERSE.** 1954. Sound. Black and white. 12 minutes. Cost: \$40.00. Rental: consult leading rental agencies. Available through

National Film Board of Canada, 680 Fifth Avenue, New York 19, N. Y.

This film reveals the progress made at Montreal Neurological Institute in unravelling the mysteries of the human brain and nervous system. It shows some of the highly complex electronic equipment used in neurological research and diagnosis and follows specifically a brain operation performed on an epileptic.

**THE SPINAL CORD.** 1940. Silent. 23 minutes. Cost: \$90.00. Not for rent. Available through Brandon Films, Inc., 200 W. 57th Street, New York 19, N. Y.

This film illustrates the structure and functions of the spinal cord.

# THE BULLETIN BOARD

Ordean G. Ness, *Editor*

## DEADLINES

News items for the future issues of "Bulletin Board" should be forwarded prior to the following dates:

January 1962 issue—October 15  
March 1962 issue—December 15  
September 1962 issue—June 15  
November 1962 issue—August 15

## FROM THE ASSOCIATIONS

As of July 1 this year, the officers of the Central States Speech Association are: President, H. L. Ewbank, Jr., Purdue University; President-Elect, G. Bradford Barber, Illinois Normal University; Vice-President, Raymond Smith, Indiana University; Executive Secretary, Merrill T. Baker, University of South Dakota. Robert Goyer of Purdue begins a three-year term as Editor of the *Central States Speech Journal* with the Fall 1961 issue. The 1962 Annual Conference is to be at the Hotel Sherman, Chicago, April 6-7, and the 1963 date is with Chicago's Morrison Hotel on April 5-6.

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The New York State Speech and Hearing Association held its first annual convention May 4 to 6, in Albany. Officers of the Association include: President, Henry Youngerman, State University at Fredonia; Vice-President, John Paul, State University at Geneseo; Secretary, Norma S. Rees, Queens College; Treasurer, Sol Berlin, Tilden High School, New York City.

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Donald E. Hargis, editor of *Western Speech*, published by the Western Speech Association, announces that the Spring 1961 issue was a special one devoted to "The History of Academic Speech Education in the West." It included sketches on seventeen department and on seventeen pioneer educators. Copies may be ordered at \$1.25 from Professor Earl Cain, Speech Department, Long Beach State College, Long Beach, California.

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William S. Tacey, Editor, *Today's Speech*, official publication of the Speech Association of the Eastern States, says his periodical welcomes

manuscripts from authors who are looking for a lay audience. He is particularly interested in articles on speech and hearing therapy, short pithy statements on any phase of speech—also, satire, humor, poetry, and letters to the editor. The address is 1116 Cathedral of Learning, Pittsburgh 13, Pennsylvania.

## CONFERENCES, WORKSHOPS AND INSTITUTES

The University of Southern California Department of Speech offered a six-week symposium in oral interpretation June 19 to July 29. The program focused on post-war literature presenting unique problems in analysis and requiring distinctive skills in oral presentation. Lectures were supplemented by demonstration reading hours. Reader's Theatre and Chamber Theatre, including works of Carson McCullers, Dylan Thomas and Eugene Ionesco. The symposium was directed by Dr. William McCoard and Dr. Janet Bolton.

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Fifty top high school students from throughout the nation participated in the 14th annual Colorado High School Speech Institute at the University of Colorado this past summer. The institute was sponsored by the Bureau of Speech Services of the CU Extension Division, with Miss Barbara Schindler as director. Debate was featured in the forensics program, along with discussion and extemporaneous speaking. The dramatics program included acting, directing, play producing, and opportunity to work on a studio television production. All students studied voice training and either public speaking or oral interpretation.

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Special features at the University of Denver School of Speech this summer included: The Fourteenth Workshop in Basic Communication, the Fifteenth Summer Laboratory in Interpersonal Communication, a Seminar on Theory and Ethics of Communication, a Workshop in Stuttering, the Sixth Workshop for Forensics Directors, a Seminar in Problems in Educational Television, a TV-Cinema Workshop, and the

### Twenty-sixth Annual Summer High School Institute.

A Workshop on Speech and Language Therapy with the Brain-Damaged Child was offered by The Catholic University of America on its main campus in Washington, D. C., June 16-27. The program aimed at refocusing the attention and thinking of practicing speech and hearing clinicians on procedures of diagnosis and therapy. Lectures were complemented by demonstrations and field trips designed to acquaint participants with clinical facilities and services.

The University of Chicago Downtown Center hosted the three-day Midwest Theatre Conference in August, with the theme "The American Theatre Today." The Conference participants included professional playwrights, directors and actors, philosophers, critics, sociologists and psycho-analysts. Among the "name" participants were Harold Clurman, William Inge, Basil Rathbone, Kenneth Burke, Reuel Denney, Charles Kilgerman, and Irv Kupcinet.

From July 24 to August 10, the University of Houston held its Ninth Annual High School Speech Roundup and Teacher's Workshop. Students worked in the following areas: debate, using the 1961-62 topic; individual events of the Interscholastic League, including poetry interpretation, prose reading, extemporaneous speaking, and persuasive speaking; theatre, including duet-acting and a full-length play; and radio-television, including work in the studios of KUHT. Dr. Don Streeter was director of the Roundup.

The Department of Speech of the University of Washington featured three short summer conferences of interest to teachers: On June 27 and 28, an institute on "The Role of the Classroom Teacher in the Speech Correction Program"; on July 24 and 25, a conference featuring "Readers Theatre Techniques"; and on July 26 and 27, a conference on "Directing Forensics."

Special Summer Session workshops at Marquette University included the following: Dr. Hugo Hellman, director of the School of Speech, conducted a one-week workshop in parliamentary procedure. Dr. Joseph Laine supervised a two-week workshop in coaching de-

bate, which included case development of the 1961-62 high school question. A two-week conference was conducted by Leo Jones in play construction, including the techniques of creating dramas and adapting materials to dramatic form. Alfred J. Sokolnicki, supervisor of the Speech and Hearing Habilitation Center, directed a two-week program in speech defects, particularly aimed at classroom teachers. A one-week workshop in special techniques for adapting materials in the teacher's own field for use on television was conducted by Raymond T. Bedwell.

Sixty students enrolled in the first University of Wisconsin High School Speech Institute. All students took courses in basic principles of oral communication, public speaking, and oral interpretation. About half the students specialized in forensics, which included such special projects as radio and TV appearances, construction of a master file of information and bibliography on the 1961-62 high school problems areas, and participation in competitive events. The remaining students worked in dramatics, where emphasis was placed on the elements of acting. Special projects included the performance of a semi-public one-act playbill, a play reading program, and a television production. The institute, a part of the University's Youth Education Series, was directed by Dr. Thomas Murray of the Speech Department.

### FORENSICS

A book on the Nixon-Kennedy debates, to which leading figures in the television industry and the communications field are contributing, will be published under the title *The Great Debates* late this fall by Indiana University Press. Contributors include Robert Sarnoff, Frank Stanton, Gilbert Seldes, Charles A. Siepmann, Samuel L. Becker, and Douglass Cater. They will discuss the history, background, and political significance of the debates. Professors Herbert Seltz and Richard Yoakam of the Indiana University Department of Radio-Television will analyze the technical and production aspects of the telecasts. The book will also contain four studies on the effects of the debates on voters in various regions of the country by Percy Tannenbaum, Paul Deutschmann, Richard F. Carter, Sidney Kraus, and Raymond Smith. The texts of the four debates will be included.

The Institute of International Education has announced the selection of two American student debaters who will make a debating tour of universities and colleges in the United Kingdom during the winter of 1962. Joseph Griffin Cook from the University of Alabama and Richard David Kirshberg from Northwestern University will, during an eight week period, participate in debates at some twenty-five universities in every part of the British Isles. The tour is sponsored jointly by the Institute of International Education in New York and the Speech Association of America. The English Speaking Union in London is in charge of the arrangements for the tour in Britain.

*At the University of Southern California:* This summer the Department hosted its Fifth Annual Western Forensic Institute for superior high school students. At the 1960 National Forensic League Tournament, Institute "alumni" won three national championships. The four-week workshop was directed by Dr. James H. McBath.

*At the Chicago Undergraduate Division, University of Illinois:* Participation last year was at a record high in all four of the events sponsored by the Division's Speech Department. Two hundred and forty students from forty-nine colleges in eight states participated in the Thirteenth Annual Freshman-Sophomore Debate Tournament. More than 200 took part in the tourney for Catholic high schools and more than 300 were in the one for public high schools. Thirty-seven colleges and universities submitted tapes in the Tenth Annual National Contest in Public Discussion. The Chicago Division also was the host school in 1961 for the contests sponsored by the Illinois Interstate Oratorical Association.

*At Brooklyn College:* Fifty-seven colleges attended the 14th Annual Invitational Debate Tournament at Brooklyn College. The tournament was sponsored by The Forensic Society in cooperation with the Department of Speech and Theatre and the local chapter of Delta Sigma Rho. First place was won by Holy Cross; second, University of Maine; third, Pennsylvania University.

*At the University of Pittsburgh:* Under the direction of Dr. Mary M. Roberts, the William Pitt Debating Union sponsored its annual high school debate clinic. In addition, numerous intercollegiate debates were staged before nearby high school assemblies. The Union continued its weekly TV program, "Face the People." Wil-

liam Buckley, editor, *The National Review*, made a guest appearance along with leaders in Pennsylvania politics and education. The Seventh Annual Debate Tournament for Novices was held in the Spring.

*At Temple University:* Fifty-three schools from eight states and the District of Columbia entered sixty-nine debate teams in the annual Novice Debate Tournament at Temple University on December 3. Eight affirmative and seven negative teams went through four rounds with undefeated records. In addition, eleven students from eight schools participated in group discussion. The program was sponsored by the Department of Speech and Dramatic Arts and was arranged by M. Irwin Kuhr, Director of Debate.

*At the University of Houston:* The University debaters won \$1,000 for a scholarship fund in the first round of the Sinclair Oil Company series of TV debates. Houston met Southern Methodist University on the subject of merit ratings for automobile insurance applicants. The Departments of Speech, Drama, and Radio-TV have served together in sponsoring several events on the campus: March 11, the Martingale Interpretation Festival, with 200 students from seventeen schools reading poetry and presenting three-minute TV speeches; March 24 and 25, the NFL regional meet, involving thirty-five debate teams and seventy individual speakers from ten high schools in the region; April 21 and 22, The University Interscholastic League Regional contests for about 200 contestants representing sixty schools from twenty districts.

The deadline for entries for the Eleventh Annual National Contest in Public Discussion will be November 15, and the tapes themselves must be ready by December 1. As in the past, any college, junior college or university may enter a twenty-five minute recording of a public discussion on the national question. Either four or five undergraduates may make up the team. Entries should be sent to Dr. Wayne N. Thompson, University of Illinois, Navy Pier, Chicago 11, who is the founder of the contest. First, second, and third place respectively in the Tenth Contest went to the University of Southern California, Boston University, and the University of Hawaii.

#### CURRICULA AND FACILITIES ADDITIONS

*At San Fernando Valley State College:* A three-week festival program was held last

March for the opening of the recently completed Speech-Drama Building. Featured was the main stage production of Shakespeare's *Othello* directed by William E. Schlosser, Associate Professor of Drama. The two and one half million dollar plant includes complete facilities for drama, radio-television and speech instruction and performance. Called "the most modern educational installation devoted to Speech and Drama on the West Coast," the building represents three years of planning by members of the faculty and California State Department of Architecture.

In the short four years of the College's existence, the Department initiated by Malcolm O. Sillars and Mr. Schlosser has grown to include twelve instructors and offers complete programs in Speech, Theatre, and Speech Correction at the baccalaureate and Master's degree level. The program in radio-TV is being developed by Dr. Bertram Barer and benefits from a complete studio complex. The Theatre has gained national reputation for its Teenage Drama Workshop held every summer. This workshop offers one hundred secondary school students the opportunity to work on a college campus in a summer stock situation wherein four plays for children are produced in six weeks.

*At the University of Miami:* The University has opened a new Learning and Instructional Resources Center which is housed in a unique octagonal structure of the most modern design. The Center is operated by the Division of Communications Services. The major objective is to maximize the impact of quality teaching through imaginative use of video and audio devices. The total seating capacity of the building is 2400, divided into eight 300-seat classrooms. Television studios with facilities for videotape and kinescope recording are provided. All classrooms in the Center can be served by closed-circuit TV and rear-screen projection.

*At Chicago Undergraduate Division, University of Illinois:* New courses at the Division are Speech 103 and 104; both are for foreign students and are noncredit. The former is for students with severe speech problems. Mr. Conde Hoskins teaches both classes.

*At the University of Massachusetts:* The University's recently opened Speech and Hearing Center is dedicated to producing as many therapists as possible. Operating along clinical lines, the Center presently has a caseload of more than 100 persons. The Center cooperates actively with the Massachusetts Department of

Education whose program includes certification of speech and hearing therapists for various institutions in the state. Dr. Inez Hegarty is the director of the Center.

*At Smith College:* Effective in September, the Departments of Speech and of Theatre have become a merged unit, to be known as the Department of Theatre and Speech, with Denis Johnston, recently appointed as Professor of Theatre, as chairman. Charlotte H. Fitch, formerly chairman of the Department of Speech, will be Director of Speech Courses within the new department.

*At Adelphi College:* The Speech and Dramatic Art Department announces the inception of a program of graduate study in the Theatre Arts leading to the degree of Master of Arts. The program meets the American Educational Theatre Association's standards for Theatre Departments. An important element of the program will be the offerings in Professional Study and Practice wherein a student may concentrate on his specialization. The department's affiliation with professional personnel and organizations such as the Institute for Advanced Studies in the Theatre Arts, TV station WQED, and the Jo Mielziner Studio, makes this possible.

*At Queens College:* Last semester was "Dedication Semester" for the new Charles S. Golden Center, which houses the speech and music departments of the College. On March 8, the Samuel Gertz Speech and Hearing Center was formerly opened with a special program; and on March 11, Rufus King Hall was dedicated.

*At the University of Pittsburgh:* The Liberal Arts Bulletin, 1961-62, for the first time lists the Department of Speech and Theater Arts. Courses which have been renamed include Survey of World Theatre from Antiquity to the Renaissance, the European Theatre, The Modern Theatre, Introduction to the Performing Arts, Stagecraft and Stage Lighting. Graduate level courses, and seminars include Dramatic Criticism, Theatre History, Theories of Acting, Theories of Directing, Playwriting, Stage Design, Stage Costume, History of Costume, Children's Theatre, and Media Research. Faculty members teaching theatre courses include Associate Professors Barbara M. McIntyre and John H. Ulrich, and Assistant Professors Ralph Allen and Ned A. Bowman. New courses in public address include Speech in a Free Society, and Analysis and Evaluation of Propositions of Policy.

### ON STAGE AND THE READING PLATFORM

*At the University of Arkansas:* The Arkansas Chapter of National Collegiate Players announces its Seventh Annual Playwriting Contest. Any new play by a playwright residing within the United States is eligible for consideration; a "new play" means a play that has had no professional production. A prize of \$225 will be awarded to the winning playwright. Plays submitted must bear a postmark dated not later than February 1, 1962. Further information can be received by writing Speech Department, NCP Playwriting Contest, University of Arkansas, Fayetteville, Arkansas.

*At the University of Southern California:* On May 19 and 20 the Departments of Speech and Drama presented selected works in a Reader's Theatre program. Directed by Dr. Janet Bolton, the program included Eliot's *The Wasteland* and *Sweeney Agonistes*.

*At the George Washington University:* The University announces the establishment of a program of study in cooperation with Arena Stage, Washington's resident repertory theatre, leading to the degree of Master of Arts in Dramatic Art. Designed to prepare the student for leadership in the community, educational, and professional theatre, the program includes courses in dramatic history and literature at the University, and internship training in the theatre arts at Arena Stage. The program will be under the direction of Dr. L. Poe Leggette, of the Department of Speech, and Mrs. Zelda Fichandler, Producing Director of Aréna Stage.

*At the University of Illinois:* The Illini Readers in conjunction with the Department of Speech and Theatre held an Interpretation Workshop on the campus on May 12 and 13. Thirty-two students and eleven faculty members from seven schools participated; the students interpreted the poetry of W. B. Yeats, T. S. Eliot, and Robert Frost, while the faculty members served as critics and discussion leaders. A larger workshop in the interpretation of modern poetry is being planned for the weekend of April 27, 1962.

*At the Chicago Undergraduate Division, University of Illinois:* The spring production was Peter Blackmore's *Miranda*, directed by Mrs. Frances McCune Goulson.

*At Southern Illinois University:* Lou Sirois, contest director of the Webcor Intercollegiate Competition in Oral Interpretation has announced that Miss Susan Westby of Huntingdon College, Alabama, won the \$500 first place

award. Selected as finalists, along with Miss Westby, were Mrs. Adeline Monteur of Ohio State University and Miss Ella Smith of Yale University School of Drama. In all, there were 315 participants (81 men and 234 women), representing 146 colleges and universities from 39 states and Washington, D. C.

*At Smith College:* The 1960-61 season included: Pirandello's *Six Characters in Search of an Author*, in Denis Johnston's adaptation, directed by Jackson Barry; Christopher Fry's *A Phoenix Too Frequent* and Eugene Ionesco's *Victims of Duty*, directed by Mr. Johnston; and Moliere's *The Doctor in Spite of Himself*, directed by Denton Snyder.

*At the University of Nevada:* The new University Theatre was opened in October, 1960, with a season of plays and films paying tribute to the American Theatre. The opening production was O'Neill's *Ah, Wilderness!* directed by Charles Metten. The production was preceded by a lecture on O'Neill by Travis Bogard, chairman of the University of California Drama Department. The film *The Long Voyage Home* was shown following the lecture and play. In December, the Once-Upon-a-Time Theatre presented *Huckleberry Finn*, directed by William C. Miller. The January production was Corwin's *The Rivalry*. The lecture discussing the Lincoln-Douglas debates was delivered by Robert S. Griffin, chairman of the Nevada Speech and Drama Department. All technical direction for University Theatre productions was under the supervision of R. Terry Ellmore.

*At Queens College:* Spring events, held as part of "Dedication Semester," included: Miller's *Death of a Salesman*, directed by Raymond D. Gasper; the Fifth Annual Metropolitan Reading Festival, directed by Dr. Dorothy Rambo; a studio production of Anderson's *Winterset*; Shakespeare's *The Taming of the Shrew*, directed by Elizabeth G. Scanlan.

*At Catawba College:* *Murder in the City*, a drama by Marvin Rosenberg of Berkeley, California, was the twelfth play selected for the Drama and Speech Department's "Contemporary Series." This series, now in its seventh season, is made up of premieres of the work of new American playwrights. The presentation of the play by Rosenberg, a professor of dramatic arts at the University of California, was also the third joint project of the Catawba Blue Masque and the Office of Communication for the United Church of Christ. Rosenberg visited the Catawba campus and worked with the production of the play.

*At the College of Wooster:* The Little Theatre produced *Inherit the Wind* by Lawrence and Lee in March. The theatre also sponsored a series of productions of the Cleveland Play House Touring Company.

*At the University of Oregon:* The University Theatre sponsored "The Interpreters," a group of readers, as part of the annual Festival of Arts held on the campus during the month of February. The Portland group, under the direction of Arthur Coe Gray, presented Ibsen's *Ghosts*.

The annual Oregon High School Drama Conference sponsored by the state Thespian organization met on the campus in February. Dr. William R. McGraw of the University gave the terminal address, entitled "The Company We Keep," which will be published in the fall issue of Thespian national magazine. Mrs. Melba Sparks of Portland was general chairman of the conference; Horace W. Robinson handled local arrangements.

Spring productions of the Theatre included *The Enchanted*, directed by Preston Tuttle, and *Hamlet*, directed by Dr. McGraw.

*At the University of Pittsburgh:* A new theatre group, University Players, has been organized under the supervision of the Department of Speech and Theatre Arts. In February, the Players presented Ibsen's *Hedda Gabler*, and in April, Chekhov's *The Harmful Effects of Tobacco* and Synge's *Tinker's Wedding*.

Pitt Players' June show was *Everyman*. It was a feature of the annual Pittsburgh Arts Festival at Gateway Plaza and of Commencement Week on Campus. In March, Pitt Players staged *The Boy Friend*. Michael McHale is the director of Pitt Players.

*At the University of Houston:* Productions last spring included *Look Homeward, Angel*, by Thomas Wolfe and Ketti Frings, and *Hamlet*. In June, David Larson directed Chekhov's *A Country Scandal* in a theatre-in-the-round production.

*At the University of Washington:* The Readers Workshop, directed by Professor Wilma Grimes, presented two programs during the Winter Quarter. The writings of Par Lagerkvist were assembled under the title "Death and Life in the Modern World." The second program was "Spoon River Anthology" by Edgar Lee Masters.

#### ON THE AIR AND ON THE SCREEN

*At the University of California at Los Angeles:* Educational TV has met with increasing

acceptance by the UCLA faculty as a teaching aid. Whereas during the spring of 1960, three courses were using overhead TV, in the fall there were fourteen. With the start of the new semester a total of twenty-three courses are using overhead TV in the classroom on a regular basis.

*At the Chicago Undergraduate Division, University of Illinois:* The Division is presenting a ten-minute news commentary once a week over station WBBM. Three professors from the Division of Social Sciences are doing the commentary on a rotating basis. Along with seven other universities in the Chicago area, the Division is presenting a thirty-minute discussion program each week over WTTW. The title of the program is "Meeting of the Minds," and Harry Homewood of *Newsweek* is the moderator.

*At Northwestern University:* Special features of the 1961 summer program included a Symposium in the Issues of Broadcasting, Internships at Stations WNBQ, WGN-TV, and WTTW, and a Workshop in Airborne Television Instruction.

*At Adelphi College:* The School of General Studies and the Department of Speech and Dramatic Art sponsored the first Summer Television Workshop, at WQED-TV, Pittsburgh, Pennsylvania, who co-sponsored the project. The Workshop offered graduate or undergraduate credit. Participants received intensive instruction in both practical and theoretical aspects of TV broadcasting. Emphasis was placed not only on practical skills, but also on the broader responsibilities and possibilities of mass media communications.

*At Syracuse University:* The first Mid-Career Seminar for American Women in Broadcasting was held on the campus from July 30 to August 5. The Summer Workshop in ETV was scheduled from August 15 to 25.

*At the University of Oklahoma:* The Oklahoma Broadcasters Association has begun a voluntary contribution plan to develop a scholarship fund to be administered to applicants from any of the state's schools that offer a certified broadcasting program. Two OU students, Howell Hurst and Mike Fagan, and a student from Oklahoma State were the first scholarship winners.

*At Sam Houston State College:* The Film Production Workshop of the Department of Speech and Drama has completed a new film, "Basic Make-Up for the Stage." The film is

planned especially for the instruction of high school drama groups.

*At Marquette University:* Closed-circuit TV is being used in teaching some speech courses. Half of the Voice and Diction course will be taught via CCTV, including the parts on anatomy of the vocal system and phonetic transcription. CCTV will be used to bring enrichment materials into the Business and Professional Speaking course.

#### PROMOTIONS

Gordon C. Zimmerman, University of the Pacific, to Associate Professor of Speech.

Janet Bolton, University of Southern California, to Associate Professor of Speech.

George Armstrong, San Francisco State College, to Assistant Professor of Drama.

John Martin, San Francisco State College, to Assistant Professor of Drama.

James Thompson, San Francisco State College, to Associate Professor of Drama.

Jules Irving, San Francisco State College, to Professor of Drama.

Vincent C. Brann, Smith College, to Assistant Professor of Theatre and Speech.

Robert E. Dierlam, Queens College, to Associate Professor of Speech.

John B. Newman, Queens College, to Associate Professor of Speech.

James W. Cleary, University of Wisconsin, to Associate Professor of Speech.

Jerry C. McNeely, University of Wisconsin, to Associate Professor of Speech.

Thomas J. Murray, University of Wisconsin, to Assistant Professor of Speech.

Lois A. Nelson, University of Wisconsin, to Assistant Professor of Speech and Education.

#### FACULTY ADDITIONS

*At the University of the Pacific:* Gordon G. Zimmerman, Dean of Men.

*At the University of Southern California:* William B. McCoard, Head of the Speech Department.

*At Smith College:* Denis Johnston, Professor of Theatre and Chairman of the Department of Theatre and Speech.

*At DePauw University:* J. Alan Hammack, Associate Professor and Chairman of the Speech Department.

*At Central Michigan University:* Eugene E. Rydahl, Assistant Professor and Technical Director of the Theatre.

*At the University of Wisconsin:* Lloyd Bitzer, Assistant Professor of Speech (Communication and Public Address); Lowell Manfull, Assistant Professor of Speech (Drama and Interpretation); and Joseph M. Ripley II, Assistant Professor of Speech (Radio-Television).

*At the University of Washington:* Gerald Miller, Assistant Professor of Speech.

#### PERSONAL NOTES

*From the University of Southern California:* Dr. Forrest L. Seal is on sabbatical leave during the Fall Semester . . . Dr. William B. McCoard presented the opening lecture at the Festival of the Arts at Humboldt State College on May 11 . . . Dr. Victor Garwood was elected to Fellow status in the ASHA. Recently he was awarded a special post-doctoral research fellowship in sensory physiology and medical audiology. This three-year fellowship begins this Fall. It was granted by the National Institute of Neurological Diseases and Blindness of the United States Department of Public Health . . . Dr. James H. McBath was the guest lecturer at the annual University of Hawaii Speech Workshop in June . . . Dr. Kenneth Harwood, Chairman of the Telecommunications Division was on sabbatical leave during the Spring semester.

*From the Chicago Undergraduate Division, University of Illinois:* Mrs. Ruby deGryse is the acting director of the Speech Improvement Laboratory. She had a similar position at Northwest State College before moving to Chicago and is a former speech therapist for the Veterans Administration.

*From Smith College:* Denton Snyder is on sabbatical leave during this academic year. . . . In June, 1961, Samuel A. Eliot, Professor of Theatre, retired from teaching; next June, Edith Burnett, Associate Professor of Theatre, will retire.

*From Brooklyn College:* Professor William Behl, the newly elected second vice-president of SAES, was appointed chairman of a special committee to conduct a survey of public speaking activities in the SAES area . . . Professor Robert West participated in a Symposium on Stuttering at North Dakota State University (Fargo), April 28 and 29. . . . Professor Melvin R. White was appointed to the Executive Committee of the United States Institute for Theatre Technology and Chairman of its Committee on Theatre Administration.

*From Queens College:* Dr. Mardel Ogilvie and Dr. Earl Ryan were interviewed by Richard Balt in the "Eye on New York" series

(CBS) on February 26. They spoke on regional and General American speech usage. . . . Dr. Jon Eisenson has been appointed to serve as a member on the Special Education Advisory Committee for the United Cerebral Palsy Association.

*From Utica College of Syracuse University:* Professor Ralph N. Schmidt has been appointed Coordinator, Division of Languages, in charge of all academic and extra-curricular speech activities at the college.

*From Ohio University:* Vincennes University honored Dr. Gordon Wiseman of Ohio University with its 1960 Alumnus of the Year Award. . . . Professor Paul D. Brandes has been named National Executive Secretary-Treasurer of the forensic honor society, Tau Kappa Alpha.

*From the University of Oregon:* Horace W. Robinson, director of theatre, gave the keynote address at the Northwest Drama Conference held at Stanford University in February. . . . Dr. and Mrs. William R. McGraw made an extended tour of certain key theatres of Eastern and Western Europe this summer. Among others, they visited the Moscow Art Theatre, the Brecht Ensemble in East Berlin, and several theatres in Austria, Greece, and England. . . . Professor Kirt Montgomery taught in the General Extension Division of the Portland Summer Session this summer. . . . Dr. Bower Aly's *Alexander Hamilton Selections* has been included in the Freedom House Bookshelf No. 2. The Freedom House Bookshelf Committee, under the chairmanship of Archibald MacLeish, was formed last year to focus American attention on the urgent need for reaching the minds of men around the world with the best of American ideas. Seventy of America's foremost men of letters, scholars, composers, artists, historians, and social scientists have agreed to serve on this committee. Thus far a little more than 5,000 sets have been distributed among intellectuals, labor leaders, nationalist leaders, social workers, government officials, businessmen, lawyers, university professors, libraries, students, teachers, and other intellectuals throughout Asia, Africa and Latin America.

*From the University of Pittsburgh:* Some recent honors bestowed on the Speech faculty include: Election to ASHA Fellowship, Aubrey Epstein; appointed Chairman of Committee on Public Education, Jack Matthews; named Certified Professional Parliamentarian, American Institute of Parliamentarians, William S. Tacey. . . . Some of the visiting speech seminar lecturers at the University last spring included Ber-

nard Mayo, professor of philosophy, University of Birmingham; Robert T. Oliver, professor of speech, The Pennsylvania State University; Kalmin A. Burnim, assistant professor of drama, Tufts University; Maurice Natanson, professor of philosophy, University of North Carolina; David Fellman, professor of political science, University of Wisconsin; Samuel L. Becker, professor of speech, State University of Iowa; Wilbur Samuel Howell, professor of rhetoric and oratory, Princeton University; and Professor Walter Unruh, Technical University of Berlin. . . . Among those honored in May for long service at the University was Ruth R. Haun, assistant professor of speech; she received a twenty year pin. . . . Professor Tacey, as retiring Chairman of the Assembly of State and Regional Conferences, AAUP, has begun a second two-year term on the Assembly's Executive Committee. . . . Lectures by Speech faculty members last spring included: Professor Matthews, "Who Speaks for Speech" and "The Sciences Basic to Speech," University of Wisconsin All-University Lectures, "The Application of Operant Conditioning to Research in Communication Problems of the Mentally Retarded" and "Professional Growing Pains of Speech Pathology and Audiology," University of Nebraska; Ned A. Bowman, panelist, "Dramatic Arts: A Comprehensive Teaching Medium," American Association of School Administrators; Professor Tacey, a series of lectures on parliamentary procedure for officers and members of several United Steel Workers and Fire Fighters locals; and John H. Ulrich, "Theatre 11 Group," University of Pittsburgh Women's Association General Meeting.

*From the University of Houston:* Roy Bartold has been named manager of stations KUHT and KUHT-FM. . . . Dr. Don Streeter was honored in Memphis, on March 19, with a citation for his work in founding, promoting, and managing the Memphis Shakespeare Festival, now in its Tenth Anniversary Celebration. . . . Robert Howery, technical director of the University Theatre has resigned his position; he is joining Variety International Productions as Art Director and Scene Designer. During the summer he was on loan to the Barn Theatre in Kansas City to design six productions. . . . Miss Esther Eby conducted a guided tour of Europe this past summer. . . . Joe Coffer is acting as news director and public relations director during the installation of a new AM radio station, KODA, in Houston. . . . Jack Gravlee has returned to Louisiana State

University to complete his doctorate this year. . . . Auley B. Luke has returned from two years of leave at the University of Oklahoma where he completed the course work for his Ph.D. . . . Eric C. Sinkkonen has been named technical director and scene designer for the University Theatre. . . . Dr. Pat Welch taught public speaking and public reading in the Summer Session for Adults at The Principia in Elsah, Illinois.

*From the University of Vermont:* John Travis and Ed Feidner spent the summer studying at the University of Denver and Ohio University, respectively. Feidner was Guest Director of the Ohio Valley Summer Theatre at Athens. . . . Norman London was elected vice president of the New England Forensic Conference. . . . In July William J. Lewis began a year's work as director of a study under a Ford Foundation grant to determine the practicality of an ETV station in Vermont. . . . Eleanor Luse taught at the Castleton campus of the University during the summer. . . . Greg Falls directed the Champlain Shakespeare Festival at the UVM Arena Theatre for its third summer season. During the spring he served on a planning group for a summer session under the direction of the University to be held at the Manchester Art Center in cooperation with the Southern Vermont Artists Association. Mr. Falls this year is assuming his new duties as Director of the School of Drama at the University of Washington in Seattle; he will succeed Glenn Hughes.

*From the University of Washington:* This summer Professor William Tiffany taught at the Cleveland Speech and Hearing Center of Western Reserve University in the area of experimental phonetics and speech research methods. . . . Professors Thomas R. Nilsen and Walter W. Stevens received summer grants for work on special research projects.

*From Marquette University:* Alfred J. Sokolnicki, director of speech therapy, received an honorary degree of doctor of humane letters from Alliance College, Pennsylvania, on May 28. . . . Distinguished alumnus awards were presented to four alumni at the second annual School of Speech Honors Dinner May 9. These were: Sister Mary Venard, O.S.F., director of the Alverno College Speech Department, for speech education; Clement J. Zablocki, congressman from the fourth district of Wisconsin,

for public address; Warren V. Bush, public affairs TV producer for CBS, for radio-television; and Norman J. Lambries, executive director of the United Speech and Hearing services of Greenville County, South Carolina, for speech therapy.

*From the University of Wisconsin:* Two hundred and twenty-five friends and former students of Andrew Thomas Weaver attended a dinner in honor of his retirement May 20. Special greetings were extended by Dean Mark Ingraham, of the UW College of Letters and Science, Dr. Joseph Klotsche, Provost of the University of Wisconsin-Milwaukee, and Professor F. W. Haberman, Chairman of the Department of Speech. Professor Weaver retired from active teaching in June, after a half century in the profession, forty-three of which years were spent at the University of Wisconsin. . . . Professor Jerry C. McNeely won second place in the Hallmark Hall of Fame International Television Play Contest, which attracted more than 1500 entries. In addition, his play, "The Joke and the Valley," was produced on the Hallmark NBC series on May 5. . . . Professors F. W. Haberman, James W. Cleary, Jerry C. McNeely and Claude S. Hayes were on research leaves for the past summer. . . . Professor Ordean G. Ness was acting chairman of the department during the Summer Session. . . . Visiting lecturers during the Session included Professor Donald K. Smith of the University of Minnesota, Professor John P. Highlander of Ohio University, Professor Alice Peet of Mount Union College, Mrs. Myfanwy Chapman of the Minneapolis Public Schools, Miss Carol Chwrowsky of Michigan State University, Professor Herbert Blau of the Actors' Workshop and San Francisco State College, and Gerald A. Anderson of the Beloit Public Schools.

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Mr. Matthew Rigler, who had been director of the Speech Improvement Laboratory of the Chicago Undergraduate Division, University of Illinois, since 1953, died at his home at the age of forty on November 14, 1960. Mr. Rigler, a former debater at the Division, received his B.S. and M.S. degrees from the Urbana Division and had charge of the work in speech correction in the Paxton, Illinois, schools prior to assuming his duties at the Division.

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by

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Head Speech and Hearing Therapist  
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Warwick, Rhode Island

Albert T. Murphy, Ph.D.  
Professor of Speech and Hearing  
Speech and Hearing Center  
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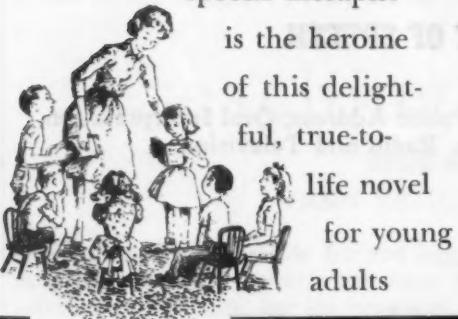
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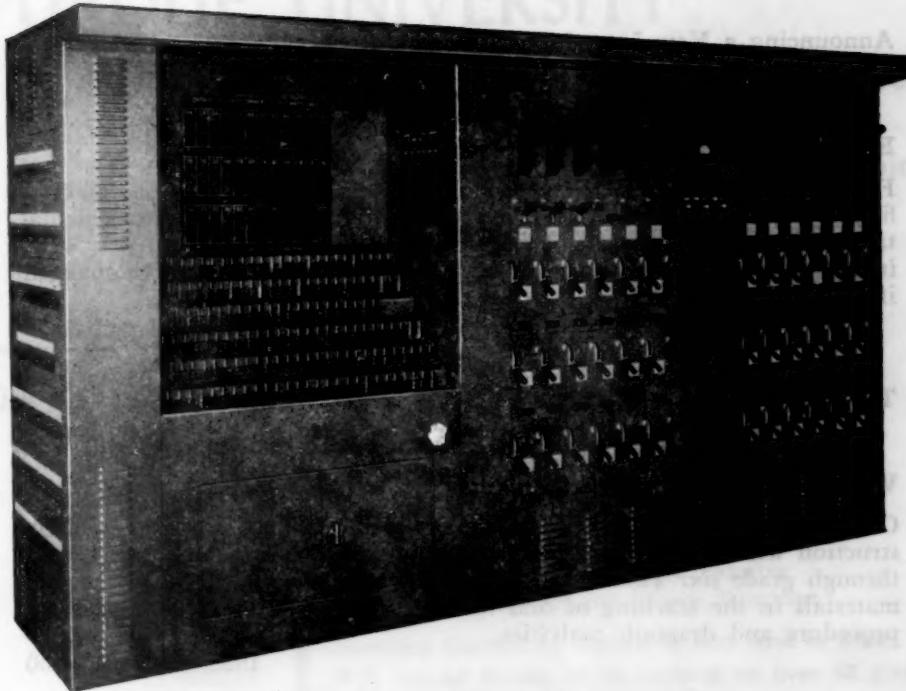
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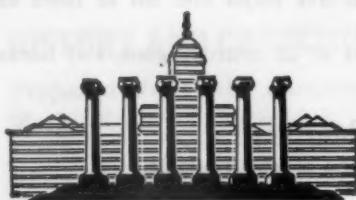
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